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AN
ARCHITECT'S SKETCH BOOK
AT HOME AND ABROAD.

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AN
ARCHITECT'S SKETCH BOOK

At HOME and ABROAD.

BY
WILLIAM H. THORP,

*Assoc. and Grad. of the Royal Institute of British Architects; sometime Hon. Secretary
of the Leeds Architectural Society.*



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TO
RICHARD NORMAN SHAW, R.A.,
THIS WORK
BY PERMISSION IS DEDICATED
AS A TRIBUTE OF THE AUTHOR'S RESPECT
AND ADMIRATION.

April, 1884.

PREFACE.

THE interest taken at the present day in the Fine Arts generally, that of architecture not excluded, has encouraged me to submit this book of Architectural Sketches to the public.

Happily, my mind is so constituted as to be able to take pleasure in the work of nearly all periods of architectural history, and it will thus be seen that I have not confined myself to illustrate any particular phase of art, but have made drawings of anything that came in my way which could claim to possess picturesqueness of grouping, combined with artistic and well-designed detail.

Whilst appreciating the several beauties of all styles of architecture, any particular bias or preference I have, may be said to lie in favour of the work of the Sixteenth and Seventeenth Centuries, as evinced in our English fine old Elizabethan and Jacobean halls and mansions, and in contemporary architecture abroad, which is to be found largely abounding in the ancient towns of Belgium and Germany. Hardly, if any, less attractive to my taste is the Tudor work of our own country, and the Flemish rendering of late Gothic architecture as applied to buildings of a domestic character, which afford many valuable hints capable of application in the times in which we now live.

It will be found that the work is divided into three sections; the first being devoted to English architecture, the examples for the most part having been selected from the old Yorkshire castles and halls, with some little attention paid to the ecclesiastical work of the county. Most of the subjects illustrated are easily accessible from Leeds, and have been sketched in times of holiday leisure, at intervals during the last five or six years.

The second section, devoted to the picturesque buildings of many of the old Flemish cities, is the record of a sketching tour made in Belgium during the summer of 1882, in company with Mr. Alfred Williamson, of Leeds, to whom I am indebted for a few of the drawings which help to illustrate and complete this portion of my book. With the exception of Ernest George's admirable book of etchings, and miscellaneous sketches which have appeared in the professional journals from time to time, a complete series of drawings devoted to Flemish architecture is not easily met with, and on this account I trust that

the selection incorporated with these pages, at a time when buildings designed in this style are so much in vogue, may prove of value and interest to my fellow architects.

Thirdly, and lastly, the characteristic Mediæval buildings which impart interest and beauty to the towns and villages dotting the banks of the Moselle from Trèves to Coblenz, come under review. They are noticeable for their picturesque grouping, pleasing outlines, and quaint originality of detail. Owing to railroad and other improvements these old German villages are rapidly changing their character, and it is to be feared that before many years have elapsed, several of the picturesque "bits" which now give additional charm to the beautiful scenery with which they are surrounded, will have been destroyed to make way for modern erections.

In order to give general interest to the work, the drawings are mostly in the form of perspective views, those drawn to scale being in the minority; but the reader will find many of the plates devoted to details of ornamental wood, stone, iron, and brickwork.

The bulk of the sketches I executed on the spot, either in colour or pencil, and it was originally my intention to reproduce them myself in black and white, suitable for purposes of photo-lithography. On account of considerable pressure of other work the notion had to be abandoned, and I have been unable to accomplish this task to any great extent. Under the circumstances, I called in the services of Mr. W. A. Hobson and Mr. Alfred Whitehead, to whom I here express my acknowledgments for the fidelity and accuracy with which they have succeeded in transferring the sketches from one medium to another.

In conclusion, I trust that this little quota to the architectural literature of the day will prove of interest to those who may be induced to turn over these pages.

WILLIAM H. THORP,

April, 1884.

ST. ANDREW'S CHAMBERS,

PARK ROW, LEEDS.

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PLATE I.

HAREWOOD CASTLE.

THE stone Sideboard, or beauffet, an illustration of which is given as the first plate of this book of Architectural Sketches, forms the principal feature of interest in the large interior hall of the ruined CASTLE OF HAREWOOD.

Harewood Castle is delightfully situated on a thickly-wooded slope, commanding extensive views of the lovely Wharfedale Valley. It stands within a stone's-throw of the main road from Leeds to Harrogate, and is enclosed in the grounds of Harewood House, the property of the Earl of Harewood. Until quite recently a mantle of ivy clothed portions of the Castle walls, giving a picturesque appearance to the plain and severe architecture of the building, but unfortunately its inroads had to be checked; the ivy underwent destruction, and the ruin suffers somewhat in contrast with its previous beauty. It was erected by Sir William de Aldburgh, in the reign of Edward III., who, in the year 1367, was given the necessary permission to crenellate the "mansum manerii" of Harewood. The date of its demolition is uncertain, but it probably took place during the time of the civil wars; for although it was occupied as a residence in the year 1630, twenty-seven years afterwards, when bought by Sir John Cutler, it was not habitable.

The hall in which this Sideboard is found is 54 feet 9 inches long by 29 feet 3 inches wide; it is placed on the south side of the apartment near the dais, and close to an entrance doorway on that side of the building. In the midst of so much masonry of a plain and massive character, this suggestive feature stands out conspicuously from its surroundings.

It is an example of good Decorated work; and, as will be seen from the drawing, consists of a deep recess in the wall, lighted by means of a narrow slit from the outside. The edge of the shelf projects, and is well moulded and carved with a flowing leaf pattern. A richly-moulded, traceried, and cusped arch forms a canopy over the recess, the crocketed label mould finishing at either side on projecting panelled buttress strips, which enclose the composition, the whole being finished with a battlemented cornice. In general appearance it bears a strong resemblance to the Easter tombs, which are found in the chancels of churches in many parts of the country.

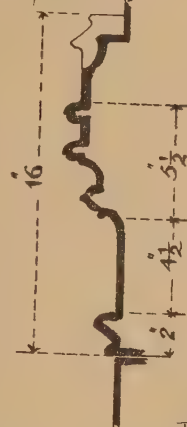


Harewood: Castle:

Sideboard in Dining Hall

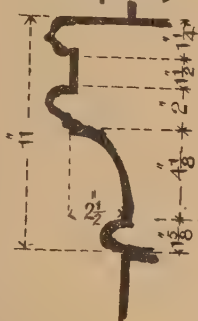
Section thro' Cornice

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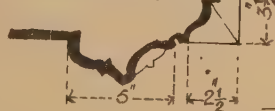
Section thro' Sill

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Section thro' Jamb and Label

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Elevation of Stone Sideboard

Half plan of Sideboard

3 1/2

Stop to Jamb Mould



Side of Buttress

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PLATE II.

HAREWOOD CASTLE.

THE most ornate portion of the exterior is to be found in the tower over the principal entrance on the north side. The archway is pointed, of plain character, and was in olden times closed by a portcullis, the groove for which is still to be seen, and a chamber for the same is to be found above.

The upper portion of the tower was used as an oratory, and is lighted by means of a three-light traceried window to the front, and long two-light windows of similar character on either side. These figure in the accompanying illustration. A panel above the window over the entrance archway contains, in old English lettering, the motto of Sir William de Aldburgh—"Vat sal be sal"—and at the ends on either side are shields of arms, his own, and that of Baliol, King of Scotland.

It appears that, according to the twenty-seventh, Edward III., William de Aldburgh was "messenger" of Edward Baliol. From a knowledge of this fact, surmises have been made that this was the reason why the village and Church of Harewood did not suffer pillage from Scottish marauders in the forays which were common to this time.

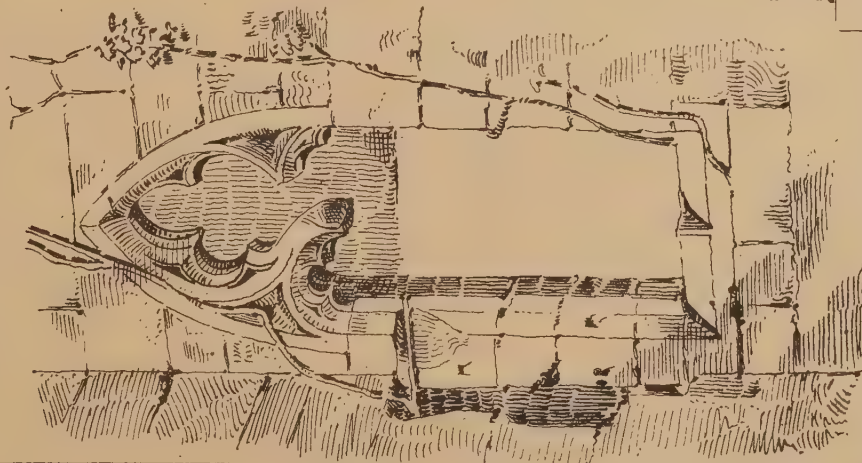
The corbelled projection, with small square-headed window, is to be found on the same side of the building as the principal entrance. The corbelled lintel, forming the remaining sketch on this plate, spans a doorway opening upon the ground floor of the interior of the large hall, and although simple in character is good in general effect.

The Castle is quadrilateral on plan, with towers carried up at the angles. The square towers at the north-east and south-east contained four tiers of rooms, the upper portions of walls being pierced with loop-holes for the use of the archers. Adjoining the large interior hall is the kitchen, with the solar chamber and other apartments above it.

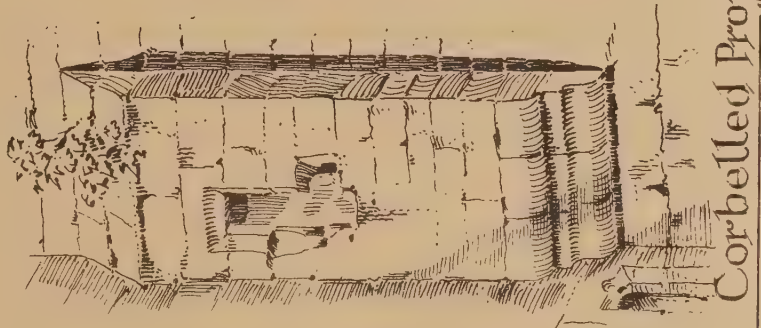
Harewood Church, an interesting Perpendicular structure, in good preservation, contains the tomb of the celebrated judge, Sir William Gascoigne, who is so well known to us through history for having committed Henry Prince of Wales, afterwards Henry V., to gaol for contempt of court.



Harewood: Castle:



Window side of Entrance



Corbelled Projection



Window over
Principal Entrance
W.N.



Doorhead
interior

PLATE III.

CALVERLEY CHURCH TOWER.

P LEASANTLY situated on the crown of a thickly-wooded hillside, with an outlook over the most picturesque portion of the Valley of the Aire, is to be seen the village and the old Church of Calverley, the tower forming a conspicuous feature in the landscape. Although a glimpse of it is to be seen from the railroad, the best view is to be had by the pedestrian approaching the village from the south, when, rounding a turning of the road, a more extensive prospect of the ancient edifice, together with a substantial stone-built mansion of the Georgian period, backed up by the spreading branches of fine old trees, meets his eyes.

Drawing nearer, the building is seen to comprise the usual adjuncts of a good-sized church; nave, aisles, chancel, porch, and tower at the west end. It has been built at different times; and examples of nearly every period of architecture, from Norman to Perpendicular, are to be found. Taken as a whole, the work is of a very plain character, and largely devoid of ornament; the tower, perhaps, with its traceried belfry windows and pinnaced parapet, being the most ornate feature of the building. A square projection on its south eastern side marks the position of the staircase leading up to the leads.

Simple in character, without any claims to great beauty or originality of detail, the old tower, built of warm brown-coloured sandstone, darkened with age and weather-beaten with many a storm, has a picturesque grace of its own, and a quiet dignity which is denied to many other erections of greater pretensions.

The ancient memorial cross slabs filling up the plate, are two of a number of these interesting relics that were found embedded in the walls, when the Church underwent restoration in the year 1870, at the hands of Messrs. T. H. and F. Healey, of Bradford. The two illustrated are now laid level with the green sward, close to the north aisle wall. Mr. Margerison, in his "Registers of the Parish of Calverley," gives some interesting particulars about them.

The more elaborate specimen, he supposes, dates from the early part of the fourteenth century. The upright stem of the cross terminates at the base in foliations resembling a *fleur de lis*, the upper portion being elaborately carved. A sword is incised on the dexter side, and on the sinister a shield is found. We may therefore conclude, that it is the memorial of a knight who bore arms. It is conjectured that the other slab is the tombstone of Henry Scot, son of William (or Walter) Scot, or De Calverley, who was living about the year 1200. Henry was a member of the Order of Knights Templars, whose badge was a double cross, which emblem is found on this stone.



Calverley Church. Tower.



Old Gravestones.

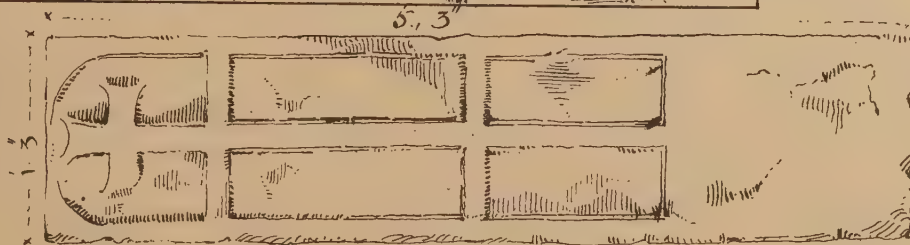


PLATE IV.

CALVERLEY CHURCH, FONT COVER
AND DETAILS.

THE font cover, which hangs suspended from a pulley in the tower, is evidently, from the character of its detail, work of late Elizabethan or early Jacobean times.

The oak of which it is constructed is now a rich mellow brown colour; and to my mind this example of Seventeenth-century woodwork is the most interesting feature of the interior, which, as usual, has been modernized to a very large extent. The tapering spirelet of the font cover, with the terminal, are modern; the remainder of the work being left in its original condition.

The walls of the tower recess in which it hangs are covered with mural tablets of alabaster and marble, recording the virtues of bygone worthies.

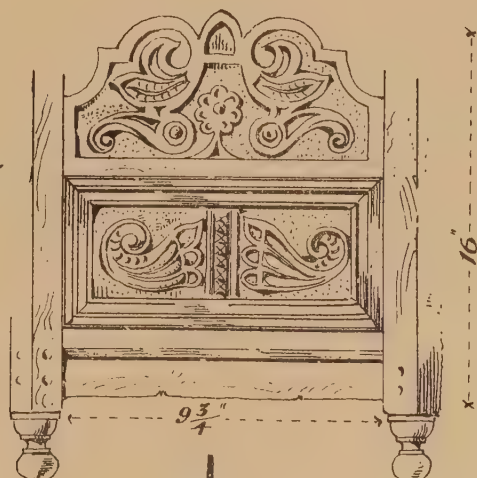
Vying with it in interest, are the remains of some old stained and painted glass, which are inserted in the east window, in which at one time the Church was very rich; and when visited last century by a well-known antiquarian, the painted windows were nearly perfect. The fragments comprise a crucifixion; four figures, one of them holding a book; several portions of canopies; and some heraldic glass.

The gravestone of William de Calverley still remains in the chancel within the communion rails; but it was injudiciously covered over by the tiled floor, when the Church underwent restoration. An interesting memorial of this description should certainly have been left in its original position, where it could be seen, and not hidden out of sight. The inscription could still be deciphered with difficulty, but was fast wearing away, and becoming illegible.

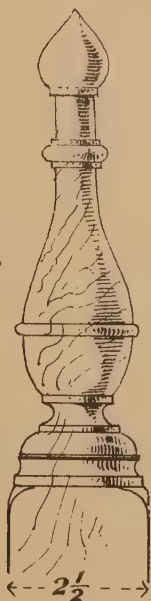


: Font Cover : Calverley Church :

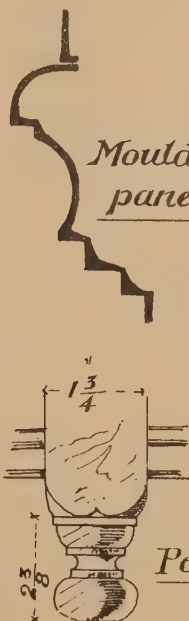
*Lower part
of Cover*



7 ins



Terminal



Pendant

*Mould round
panel, full size*



W.H.

PLATE V.

CALVERLEY OLD HALL.

THIS old building exists in nearly the same condition as in the year 1605, when it was the scene of a terrible series of murders, which form the plot of a play, attributed to Shakespeare, called the "Yorkshire Tragedy."

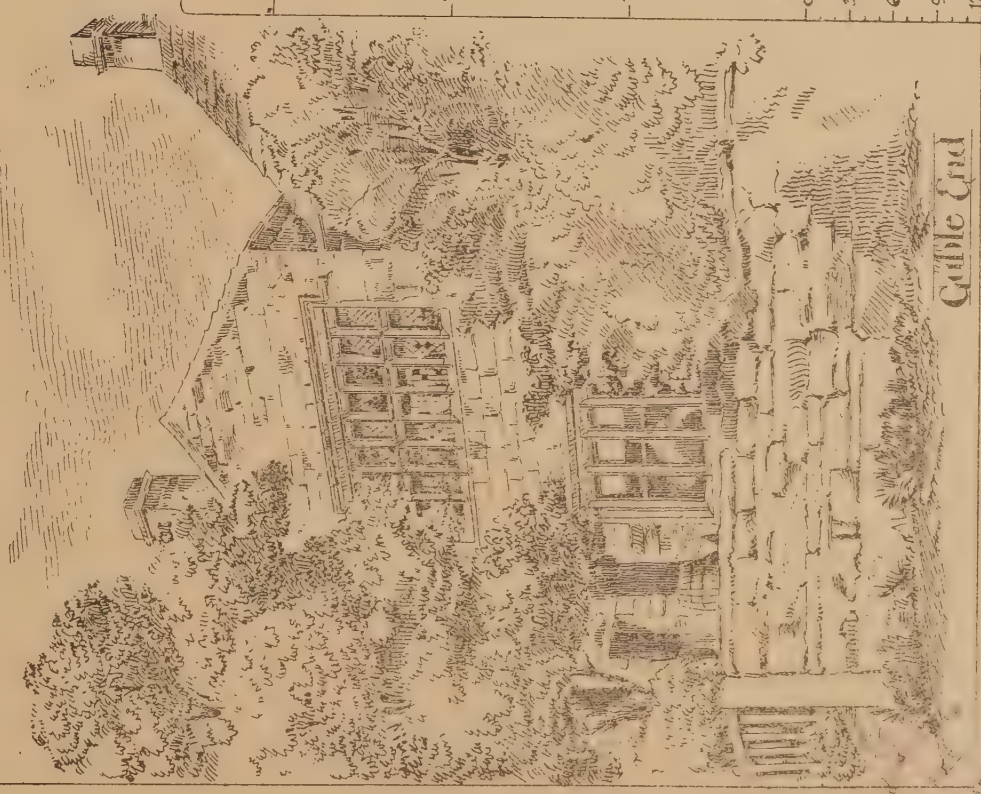
It seems that WALTER DE CALVERLEY, a member of a family who had settled in the locality so long back as the twelfth century, having squandered his fortune in dissolute living, and failing to obtain his wife's dowry, in a fit of passion, mixed with remorse, killed his two boys; attempted the life of his wife; and failing to destroy his youngest child, who was at nurse, tried to make his escape. His horse, however, stumbled; he fell, and was captured by his pursuers. Being examined in the presence of Sir John Savile of Stonley, he was afterwards consigned to York Castle; and refusing to plead at his trial, received the extreme penalty of the law, being pressed to death. The remnant of his estates were retained for his third and youngest son, who had fortunately escaped his father's fury.

The upper room, in which the tragic occurrence took place, with its broad mullioned and transomed window in the gable end, is shown in the accompanying illustration, where the caretaker of the building still points out discolorations on the floor as the blood-stains of the unfortunate victims.

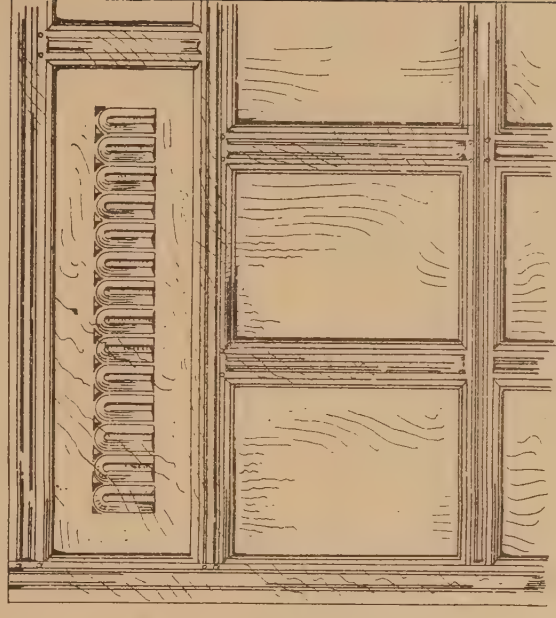
The private chapel and some portions of the old hall are examples of Tudor architecture, dating probably from the time of Henry VII. or VIII.; but the building must have been afterwards added to at the end of the sixteenth century, the old oak panelling in some of the rooms being characteristic work of that period. It is now made into cottages, the occupant of one of them—an elderly woman—deluding herself with the notion that she is a lineal descendant of the old family, and claiming Sir Walter de Calverley as her grandfather.



Calverley Old Hall : Yorkshire



Gable End



Oak panelling in Bedroom



Section thro Stiles and Rails

WOODSOME HALL: ENTRANCE PORCH.

WOODSOME HALL, a country seat of the Earl of Dartmouth, described "as one of the most charming places in Yorkshire," is most delightfully situated on the slope of a thickly wooded hillside, in distance about three miles from Huddersfield, and not far from the ancient-looking village of Almondbury. The character of the country in its immediate neighbourhood is essentially rural and picturesque—fertile-looking valleys with hill sides clothed with verdure,—differing from the bleak, stony, mountainous districts which lie so close at hand.

The principal front of the Hall has an easterly aspect, commanding an extensive prospect over the surrounding country. Externally, a gabled projection with archway and open porch and mullioned window overhead, forms the principal feature of the façade. On the right are seen the long mullioned diamond-latticed windows which light the central hall, and at either end the building is flanked by projecting gable ends.

The architecture of the mansion is Elizabethan in character, dating from the end of the reign of good Queen Bess—the year 1600 being carved over the entrance archway. Although the greater part of the building was then erected, it probably was altered and added to from time to time. Work of a somewhat more recent period may be seen in the arcade of Italian proportions and detail which encloses the corridor on one side of the large interior court-yard, round which the building is grouped.

Not noticeable for any particular merit of architectural composition or detail, Woodsome Hall, with its picturesque grouping, may be taken as a typical example of the stone-built Seventeenth-century mansions found in so many parts of the county, and which harmonize so admirably with a Yorkshire landscape. Ivy and other clinging growths have covered portions of the time-honoured walls, giving additional beauty to the ancient edifice. Everything is in perfect keeping, and an air of quiet and dignified repose seems to pervade the very atmosphere.

A raised terrace runs along the front of the Hall, paved with flagstones, through the chinks of which in spring the fragrant lily of the valley forces its way; in turn supplanted in the autumn by the purple crocus, which enlivens the place with its glowing colours. A low stone wall, surmounted by a fluted balustrade and pedestals capped with huge ball terminals, separates the terrace from the spacious well-kept lawn, approached by a flight of steps opposite the entrance porch.



Woodsome Hall nr Huddersfield.



WOODSOME HALL:

DRAWING-ROOM CHIMNEY PIECE.

THE apartment in which this chimney piece is to be seen, although now converted into a drawing-room, was originally the dining-room. Its windows look upon the terrace, and command an extensive prospect of the distant hills and vales. Inserted in the glass are several escutcheons, weather-worn and battered, of the noble owners of the hall, and the families with whom they intermarried. The room is twelve yards long by nine yards wide. Its walls are wainscoted with oak panelling from floor to ceiling, and it contains many interesting specimens of old porcelain, mirrors, and antique pieces of furniture. The ceiling is of plaster-work, crossed by heavy-looking beams, enriched with delicate mouldings, which divide it into panels, and is decorated with ornament in relief characteristic of the period.

The chimney piece is the most noticeable feature of the room, and, as may be seen by the drawing, is extremely effective in design. The grate and enclosing architrave moulding are modern, but the woodwork is ancient with the exception of the topmost stage finishing upon the ceiling, which must have been added at a comparatively recent period. The whole is boldly and vigorously conceived and executed, and the general effect decidedly good; but it must be confessed that some of the mouldings are slightly exaggerated in their sections; and the ornament, though effective, lacks in some degree the refinement which is often to be found in other contemporary work.

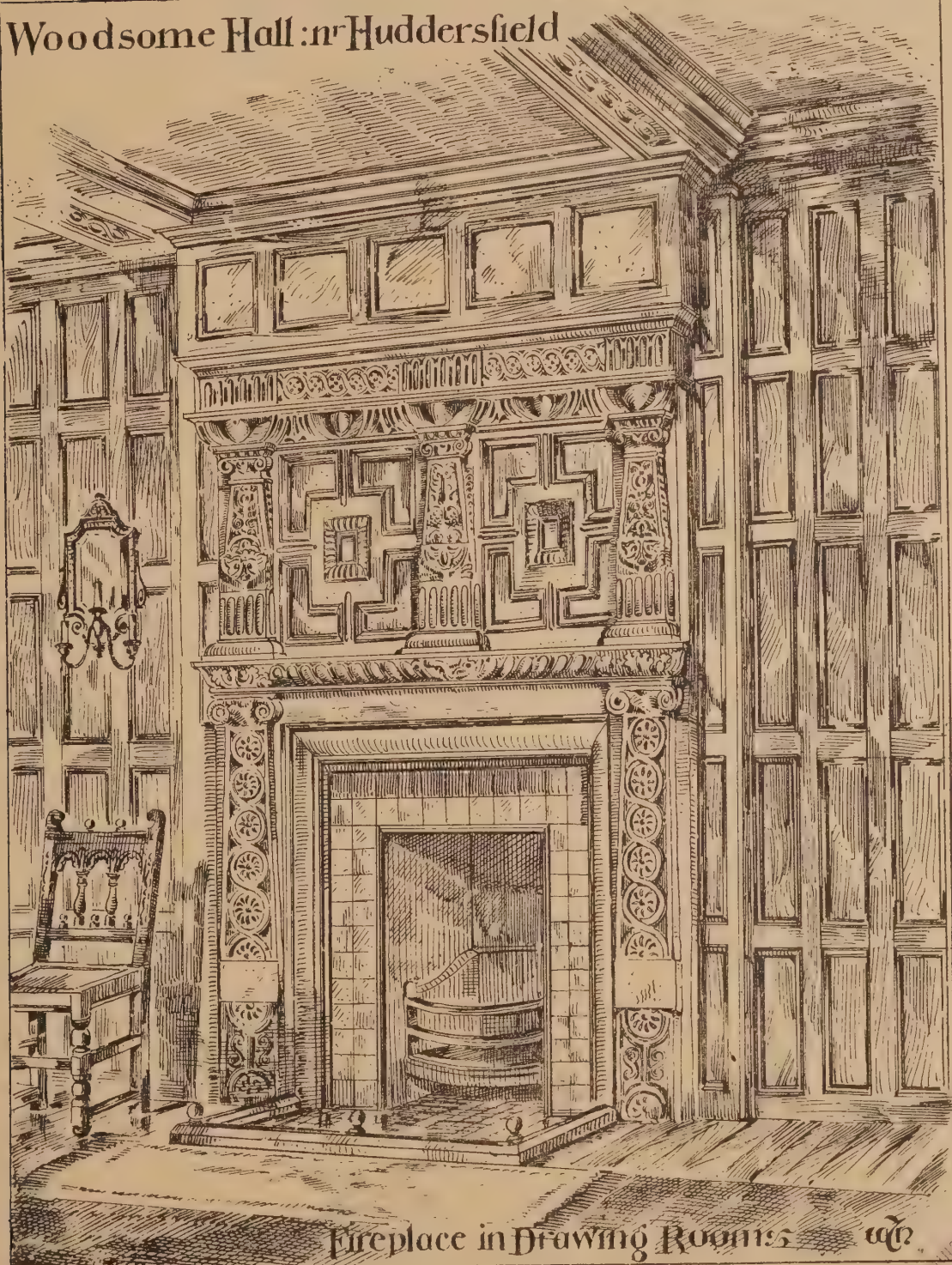
An open doorway reveals an adjoining room, also panelled with oak, and over whose mantel hangs a picture of Moses in the Bulrushes; its once glowing colours mellowed by the lapse of years, harmonising well with the quaintness of the little apartment.

The great hall, however, is the *tour de force* of the interior, a splendid room ten yards square, carried up through two storeys to the main roof of the building, having its picturesqueness enhanced by a minstrels' gallery with oaken balustrades. On its northern side two internal windows form convenient coigns of vantage, from which on festive occasions, to gaze down upon the scenes of gaiety and revelry below. The fireplace is deeply recessed and of huge dimensions, a veritable ingle nook with stone benches on either side, and it contains the old andirons carrying logs of wood. The lintel is carved with an inscription in fantastic lettering, ARTHUR * KAY—BEATRIX * KAY, an escutcheon between the names quartering the arms of Kay and Finchenden.

Much more might be said of the various interesting objects in this apartment; but as the limits of this work will not allow of a lengthy description, I would refer my readers to the Rev. Canon Hulbert's admirable book, entitled "Annals of Almondbury," for further particulars. The Hall is also illustrated by a cleverly executed pen-and-ink drawing by Mr. W. Riley, of Huddersfield, contributed to the Sketch Book of the London Architectural Association.



Woodsome Hall :nr Huddersfield



Fireplace in Drawing Room

W.C.

PLATE VIII.

WOODSOME HALL: OAK STAIRCASE.

THIS fine old oak Staircase is situated near the drawing-room, and ascends from the corridor to the apartments above. It will be noticed that the newels and balusters are very substantial, and have a decidedly bold appearance; both are turned, and the contours of the mouldings are extremely good and delicate in their sections. The handrail is rectangular, ornamented with sunk mouldings, and the terminals on the newels are varied in design; some are ball shaped, slightly flattened with a belt of reedings round them, and others in appearance are like an acorn.

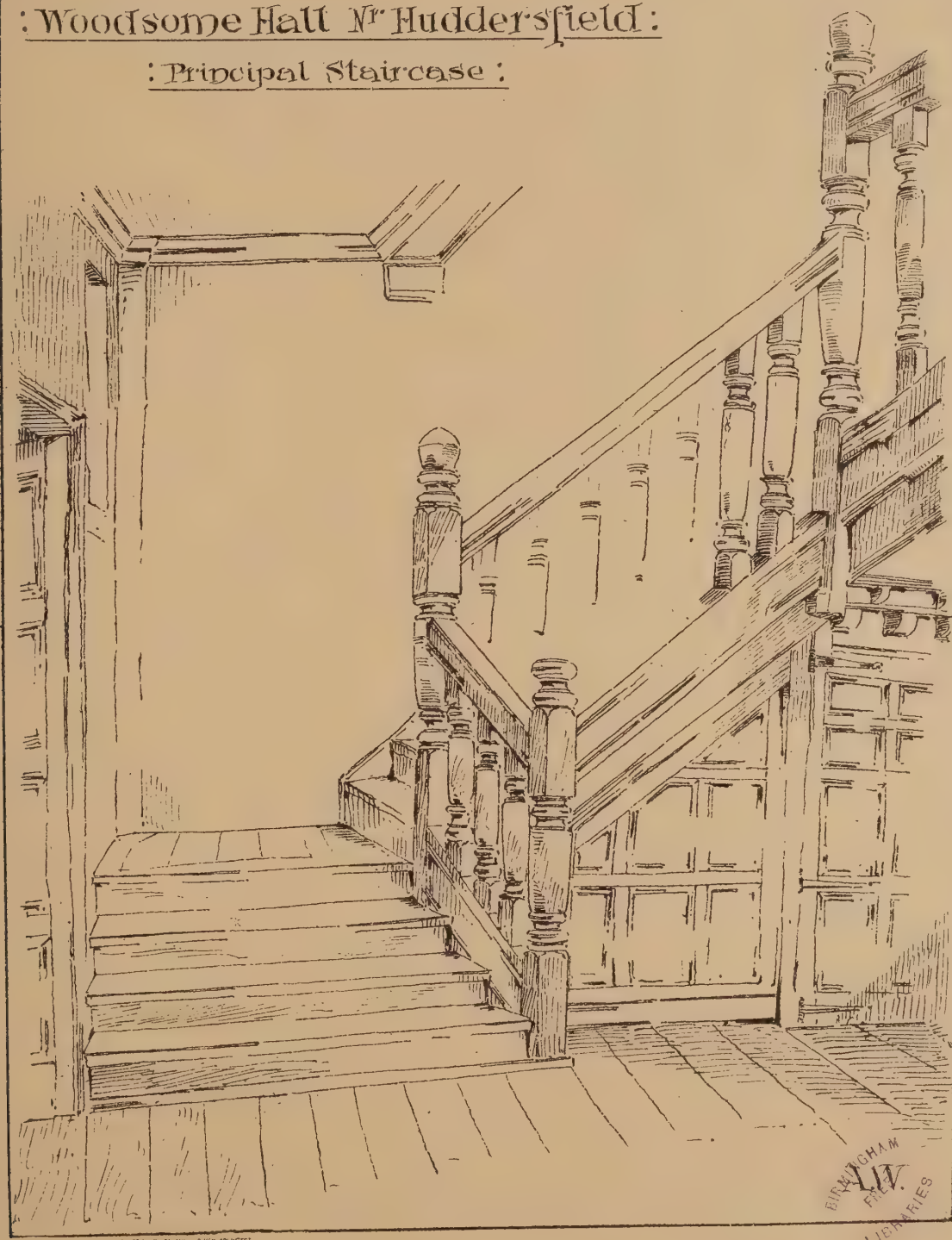
Of the three or four Staircases which are to be found in the building, all of them interesting to the student of Seventeenth-century woodwork, the one illustrated is decidedly the most effective. From the top, the principal bed-chambers are soon reached, which, like several of the lower rooms, are wainscoted with oak, and contain a large amount of ancient furniture, amongst which a fine old four-post bedstead will attract attention, bearing the following inscription in old English text, "~~Miserere mei~~ Deus, et Salva me," and a monogram—"T. R."

A stone fireplace or two, with moulded jambs and Tudor arched openings, the spandrils filled in with shields or other carved ornaments, are worthy of a memorandum in the pocket-book or a hurried sketch. The interior of the Hall throughout is full of reminiscences of the past, and forms an admirable museum or repertoire of Jacobean work, of interest and value alike to the antiquarian and architectural artist.



: Woodsome Hall Nr Huddersfield:

: Principal Staircase:



HAWKSWORTH HALL.

A PLEASANT walk of about two miles from Guiseley Station, on the Midland line from Leeds to Ilkley, brings the pedestrian to Hawksworth Hall. Passing through the gateway, with its urn-capped pillars crumbling with age and weather-stained, and traversing the carriage-way, arched overhead by ancient trees, the abode of numerous families of rooks, the old Hall is reached. Externally it is a long building, ivy clad, with three centred arched mullioned and transomed windows, possessing a picturesque roof line, broken up by low pitched gables, with quaint stone terminals on the foot and saddle stones.

Hawksworth is mentioned by Thoresby, who says, in his old-fashioned manner, that "it gave the name and residence to a family of the highest dignity to which authentic records usually ascend." Mr. William Cudworth, in his interesting work entitled "Round About Bradford," gives particulars relating to the place, and to him I am indebted for some of the following information.

In the year 1086, Walter Hawksworth is named as the owner of the Hawksworth estates in the Archbishop of York's Lordship, and it is probable that he lived there at the time; none of the documents, however, belonging to the family which relate to the property are of older date than the reign of Henry III. This family continued to reside at their ancestral seat for many generations, and intermarried with the leading families in the surrounding neighbourhood.

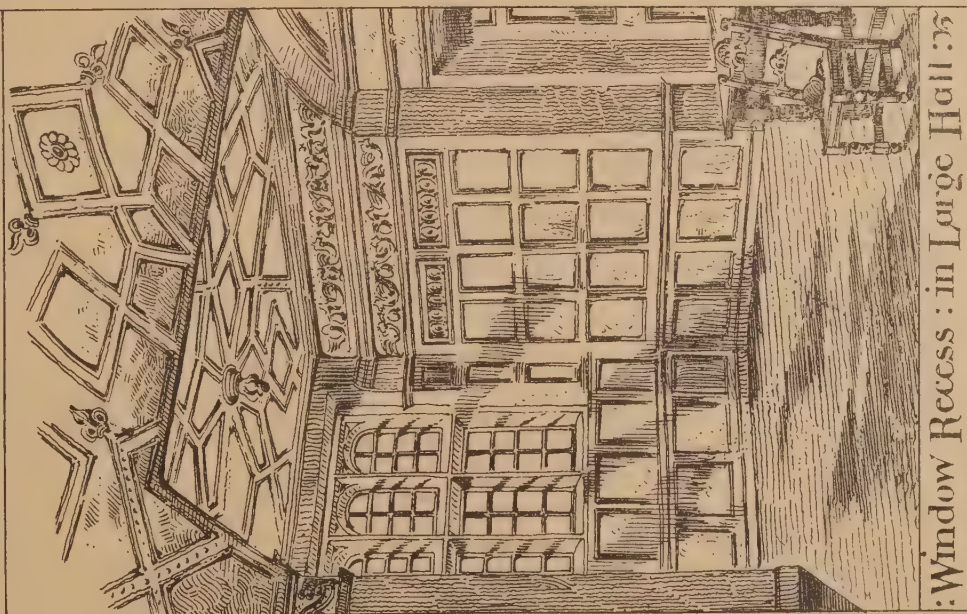
In 1786, in accordance with the will of Francis Fawkes, Esq., of Farnley Hall, Walter Ramsden Beaumont Hawksworth took the name and arms of Fawkes, and removed there the same year; in connection with which disposal of property there hangs a tale too lengthy to repeat in this short description.

The Hall, which is now the property of Ayscough Fawkes, Esq., of Farnley Hall, has not been inhabited by the family since 1825, and of late years has been let to others. The great feature of the interior is the large upstairs hall, sometimes called the Oak Room, and known also by the name of the Royal Apartment. It is a large picturesque room with waxed oak floor, elliptical arched ceiling, enriched with elaborate moulded plaster ribs with foliated ornament, pendants, and other plaster decorative accessories. At one end is the Royal Arms, with date 1611. It is said that King James I. was entertained here whilst upon a "Knighting" expedition, and that His Royal Highness slept in this apartment. The walls are wainscoted in oak, the upper panels being richly carved with a guilloche pattern.

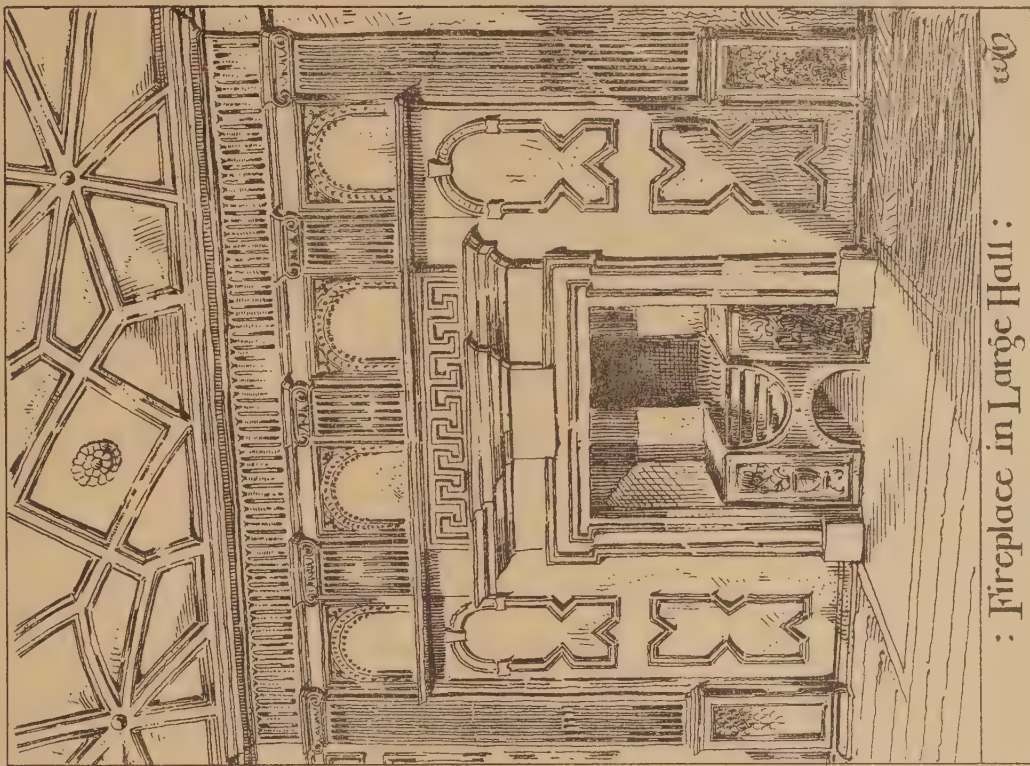
The illustrations give two views of this room, one shewing a deeply recessed bay, which adds considerably to its picturesque character, and the other the fireplace, with its surroundings of fluted pilasters and curious panelling. From the design and detail of the chimney piece it would appear that it is of rather more recent date than the rest of the work in the room, and must have been inserted afterwards.



: Hawksworth Hall : Yorkshire



: Window Recess : in Large Hall : 35



: Fireplace in Large Hall : 36

PLATE X.

KING'S MANOR, YORK.

THIS old Manor House may fairly be considered as one of the most interesting and picturesque buildings among the many antique edifices for which York is so well noted. A portion of its north-western front, as seen from the Museum Gardens, is the subject of our sketch.

The central projecting wing with its twin gables, mullioned and transomed windows, the elevation emphasized by means of projecting pilaster strips corbelled out from the wall and marking out the topmost storeys, is very effective, and in colour is everything one could desire. The upper part is carried out in brickwork of a mellow deep red colour, verging upon russet brown, with here and there a splash of yellow lichen. This is carried down to the level of the first floor, where it blends with the grey limestone masonry of the substructure in a mysterious manner, no definite line of separation being visible. This portion of the building is of the time of Elizabeth, and was built by the Earl of Huntingdon.

Upon the site of the King's Manor formerly existed the "Abbot's House," which, upon the establishment of the "Great Council of the North," was dedicated to the service of that body, and was used as the residence of the Lord President. It served this purpose until the year 1641, when the Great Council ceased to exist. Among the Lord Presidents who made this building their temporary abode may be mentioned the aforesaid Earl of Huntingdon and the Earl of Sussex, both of the time of Elizabeth; Lord Burleigh, who here welcomed James I. on his journey from Scotland to London to assume the English Crown; and the unfortunate Lord Wentworth, afterwards Earl of Strafford. Little now remains of the Abbot's house dating from the Fifteenth Century; an old staircase, and some bits of masonry built into the walls, being all that is left to tell the tale.

In the year 1833, as a memorial of William Wilberforce, the philanthropist, the building was converted into a School for the Indigent Blind, one portion being reserved for the National School for Boys; and to this day the old Manor still serves both these purposes.



King's Manor: York:



KING'S MANOR, YORK.

THE accompanying illustration shews the chief entrance to the building on its north-eastern side, which, now that the square has been opened out in front of the Fine Art Exhibition building, must be a familiar object to the numerous visitors who find the ancient city of York a place of so much interest, teeming as it does with historical associations.

The above-mentioned façade of the Manor was erected by Lord Sheffield, and a gallery and chapel in connection with it—which are not now in existence—were built by Lord Wentworth. On the western side of the quadrangle there still exists a doorway surmounted by a carved escutcheon, with motto—"En Dieu est tout,"—which serves to mark the place where they once were situated. The arms are those of the then Lord President, which he assumed upon being created Viscount Wentworth. A statement, incorrect and without foundation, is often met with, to the effect that the carving of this shield of arms upon one of the King's palaces formed one of the articles of impeachment of the Earl of Strafford.

Over the principal entrance (the subject of the sketch) may be seen the Royal Arms, enclosed in a panel and framed in a pedimented architectural composition. The caryatides forming the upper portions of the pilasters on either side the doorway, are said to represent James I. and his Queen—Anne of Denmark, and carved in the panels of the pedestals are the initials I. R., signifying James Rex., together with a Royal Crown in relief. A little to the right is another doorway similar in nearly every respect to that just mentioned, but lacking the carved shield of arms above the entablature. It is in much better preservation than the former, having originally been placed in the interior of the building, from whence it was removed and built into the outside wall at a time when the edifice was undergoing alteration.

There are many interesting features to be seen in the interior; the large upper apartment, called "Lord Huntingdon's Room," with its huge open fireplace and elaborate plaster-work decorations, being especially worthy of note.

From the latter part of the Seventeenth Century, until the year when it was made into a School for the Blind, the Manor was occupied by many tenants in succession, who leased it from the Crown.



:King's Manor: York:



PHOTOLITHOGRAPHED BY THE PROPRIETORS OF THE "BRITISH ARCHITECT"

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RUSWARP OLD HALL.

THE village of Ruswarp, a mile or two inland from Whitby, is well known to boating parties, who, staying at the latter delightful Yorkshire seaside resort, venture with the tide up the romantic valley of the Esk.

The most interesting building in Ruswarp is the Old Hall, a goodly and substantial pile, which towers above the neighbouring cottages. Concerning its history little is known, and any information that can be obtained is of the very vaguest description. It has been conjectured that it was built by one of the Cholmleys, a family who have for many generations been large landowners in the district. They were Lords of the Manor, and it may have been the Manor House, or even, as has been suggested to me by the Rev. J. C. Atkinson, Vicar of Danby, the Dower House of the family.

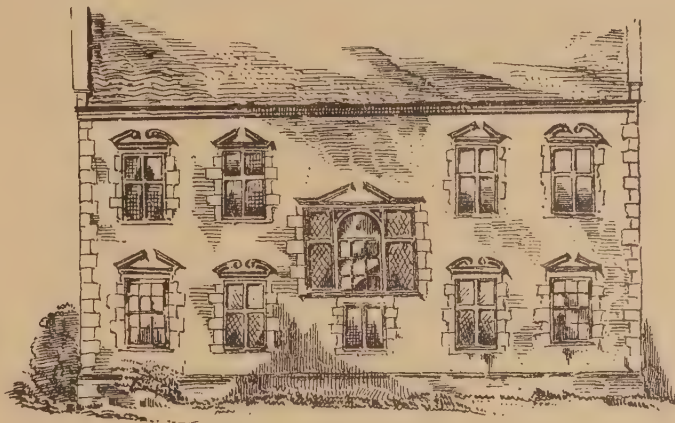
The building, judging from its characteristic mullioned and transomed windows topped with broken pediments, alternately curved and pointed, and other external features, was evidently erected at the latter end of the Seventeenth Century, and must belong either to the reign of William and Mary or Queen Anne. The sketch elevation shown on the illustration is the back of the house, as seen from the footpath approaching the village from Whitby. The window in the middle, with its curious arched central compartment, lights the fine old wide staircase, which has a dark oak gate or wicket at the top, of quaint and intricate design.

In 1874, the year when the sketch was made, the roof was covered with pantiles in colour everything that could be desired, which added considerably to the picturesque character of the Hall. The garden fronting to the road was a wild tangle of confusion, colour running riot in all directions; hollyhocks, sunflowers, sweetwilliams, and all manner of old fashioned favourites thrown into relief by the deep green of the yew and other evergreen shrubs.

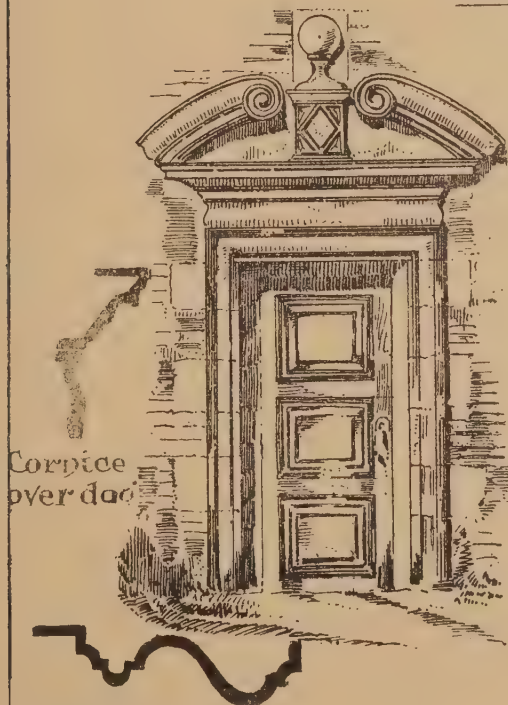
The building was tenanted, but had a rather neglected appearance, which, from an artistic point of view, rather added to than took away from its attractions. However, seeing the place was getting so dilapidated as to be almost uninhabitable, the late owner (on the advice of his architect, Mr. E. H. Swales, of Whitby) put a new roof on, substituting slates for tiles. Since then the present proprietor, Lieut.-General Benson, has entirely remodelled the interior, and left little of the original work remaining.



: Ruswarp Old Hall : nr Whitby :

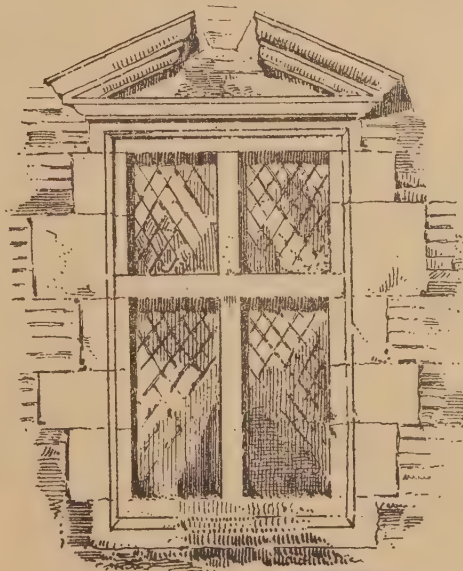


East Elevation



Corpiece
over door

Architrave
to door &c



Plan of Window

Pediment
over
Window

Sketch details of Door & Window

PLATE XIII.

ARNSIDE TOWER.

ARNSIDE TOWER is in Westmoreland, standing upon a narrow projecting corner of the county which juts into Lancashire. It is one among several examples which are to be found in the locality, of an ancient pele or border tower.

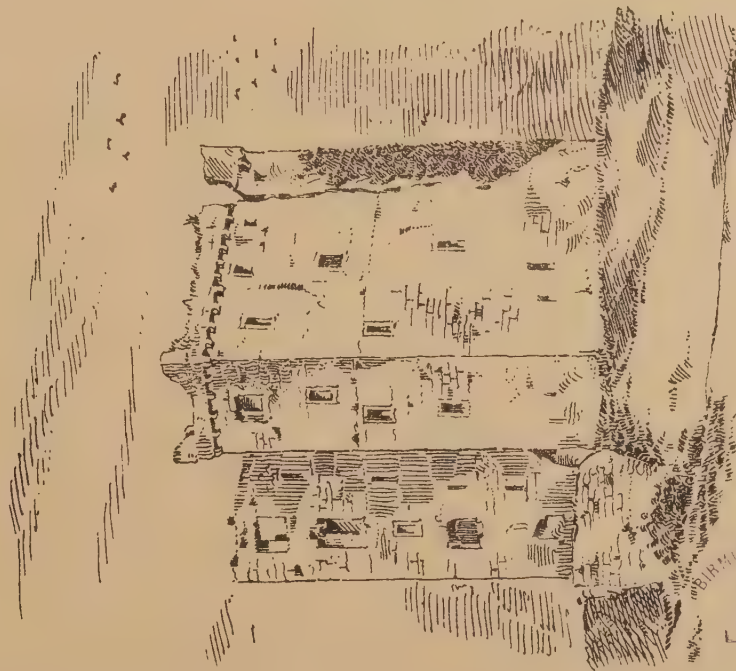
They are met with on the borders of the sea coast, and no doubt were erected as places of defence from attacks from the sea, made by pirates or marauders upon the surrounding country. They also served to protect the district from the incursions of the Scots, the neighbouring county of Cumberland being a kingdom or fief of Scotland at the time when these towers were erected. Among other towers of a similar character may be mentioned those of Wraysholme, Haselslack, Dallam, and Broughton.

Arnside Tower in the first instance was the property of the Harrington family, and afterwards came into the possession of the family of Stanley, Lord Monteagle. It is situated in a valley, at the foot of a fir-clad hill known by the name of Arnside Knot, and is in the vicinity of some farmhouse buildings.

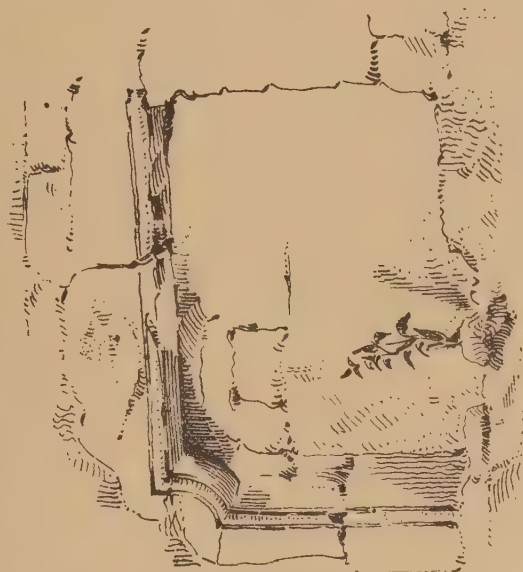
Its architecture is very plain and massive in character; the windows are square headed, and it is finished at the top with a corbelled out battlemented parapet. The roof is dismantled, but was probably a flat one covered with lead, and the holes may still be seen in the parapet through which the lead gargoyles projected to shoot the water off the building. Almost the only feature of interest remaining in the interior is an old fireplace opening with moulded jambs and corbelled angles. Since the sketch was made it has come to my knowledge that a portion of the Tower was unfortunately blown down during a gale which did considerable havoc in the neighbourhood.



:Arnside Tower:



FILE
LIBRARIES



Chimney Piece

Molding to
Jambs & Head



Mold round
Windows



Corbelling to Battlements



PLATE XIV.

BEETHAM CHURCH TOWER.

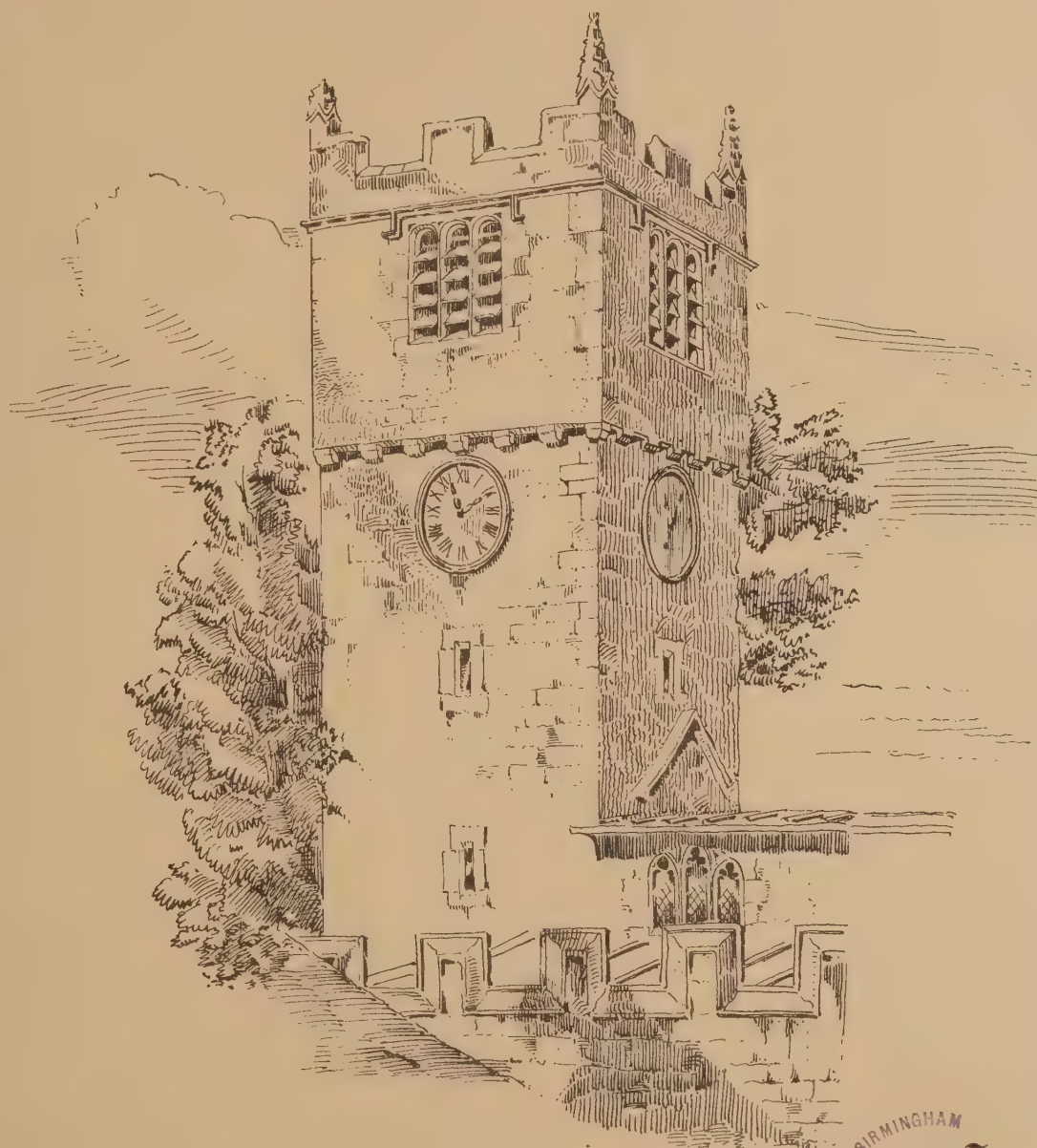
THIS sketch was made in the summer of 1880, while making some little stay at Arnside, a small watering-place on the shore of Morecambe Bay. Beetham, a clean looking and pleasant village, is to be found nestling among the trees in a pretty vale about $1\frac{1}{2}$ miles from Milnthorpe, the road from Lancaster to Ulverstone passing through it.

It possesses a Hall, at one time an interesting mediæval building, and mentioned by Turner in his "Domestic Architecture;" but as, in glancing at it from the road, it appeared to be much modernized, it was passed by, and way made to the Church, which looked more inviting and is very picturesquely situated. It is dedicated to St. Michael, and consists of nave, chancel, and side aisles; and at its western end is a tower containing three bells, which forms the subject of the illustration. In the interior there are several old monuments; one in memory of the Betham or Middleton family being especially worthy of mention.

The day when it was visited was gloriously fine, and the old grey tower with its corbelled out belfry stage, backed by the spreading branches of some ancient Scotch firs, their ruddy stems visible through the deep green foliage, stood out clear and distinct against a sky of the most intense blue.



: Beetham Church Tower: Westmoreland :



BIRMINGHAM
FREE
LIBRARY *with*

PLATE XV.

TURRETS FROM SELBY ABBEY CHURCH
AND KIRKSTALL ABBEY.

THESE two turrets or pinnacles, shewn on the accompanying plate, are characteristic examples—one of the Decorated period of Gothic architecture, and the other of the Perpendicular. That from Selby is from the springing of the aisle roof, alongside the choir in the south side of the Church; and there are similar ones on either side of the gable end of the choir, where they, together with the beautiful traceried east window, form a singularly happy composition. The choir of the Abbey Church was erected at a time when the Decorated style had reached its highest perfection, and is greatly admired. The nave is equally interesting to the architect or antiquarian, and is of much earlier date than the eastern portion of the Church.

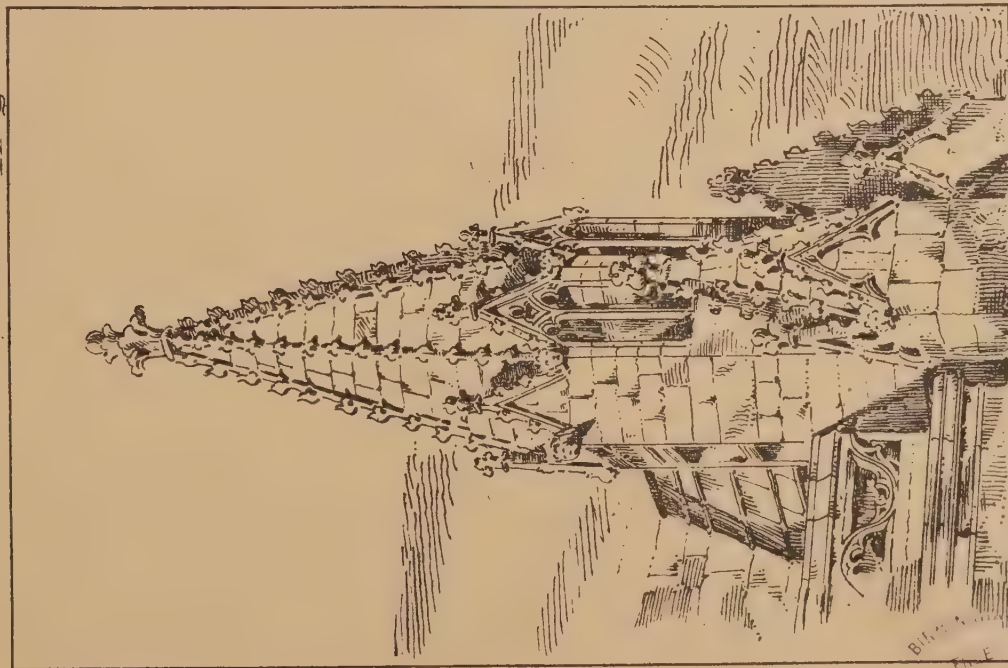
Selby itself, with its red tiled houses, is an old fashioned market town, pleasantly situated on the river Ouse, in the midst of a district given up to agricultural produce, within a short journey by rail of either Leeds or York.

The turret from Kirkstall Abbey is from the right hand side of the western gable end of the nave. The Abbey, on the banks of the river Aire, only three miles distant from the busy manufacturing town of Leeds, its ruined buildings familiar to the eyes of most Yorkshiremen, was founded in the year 1152 by Henry de Lacy. The greater portion of the edifice is of Norman character, slightly verging towards the transitional period.

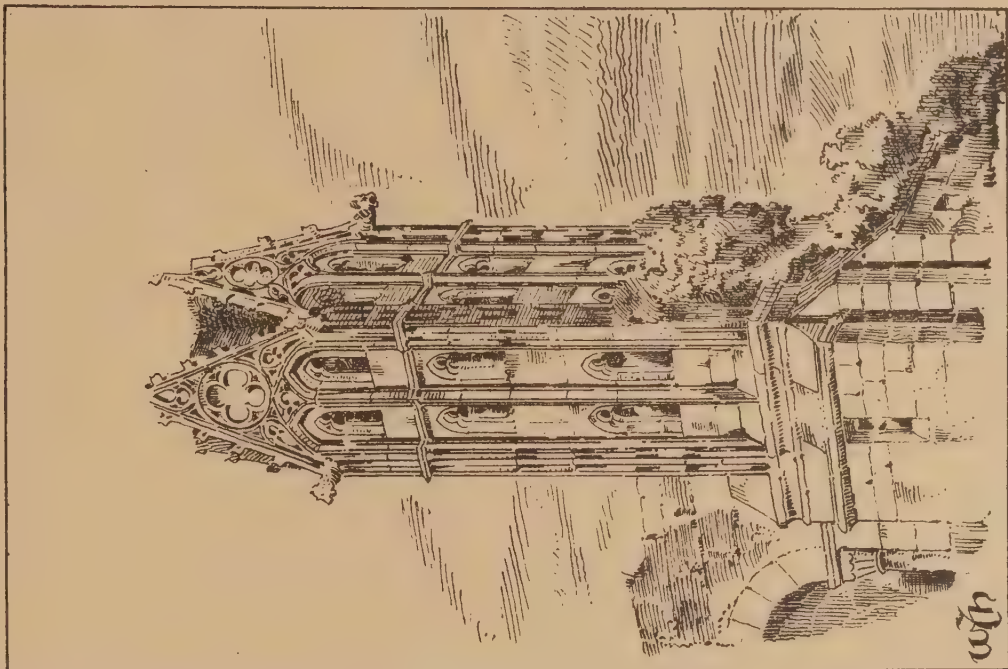
When the Perpendicular style flourished the principal gables were enriched with traceried pinnacles of that epoch, perched on the top of the flat Norman buttresses, and several of the early round arched windows were filled in with tracery. All the pinnacles are very similar in detail, but those flanking the western gable of the nave are rather more elaborate than the others, and in somewhat better preservation. Being square shaped on plan, they are a pleasing variety from the octagonal decorated ones at Selby, and with their little traceried slits of lights and crocketed gablets have a piquant and suggestive appearance. So discoloured with age and the smoke of the surrounding district is the old sandstone masonry, that it requires close observation to make out the detail of these architectural features, and a cursory glance only gives a hazy notion of the real thing.



Angle Turrets.



Selby Abbey.



Kirkstall Abbey.

PLATE XVI.

SIZERGH CASTLE AND LEVENS HALL,
WESTMORELAND.

SIZERGH CASTLE, or Hall, is to be found midway between the village of Levens and the market town of Kendal. Standing in a bare looking park skirting the main road, which has been almost entirely denuded of its timber, it cannot be said that this ancient seat of the Strickland family has much to recommend it in the way of beauty of surroundings.

The battlemented tower with its corner chimney shaft is of the time of Henry VIII., and the Hall still possesses some of its original windows, which were retained when it underwent considerable alterations in the reign of Elizabeth. It was not permitted me to explore the interior, but it is said to have some very fine wainscoted apartments, and to be rich in old oak fittings and furniture. It is still inhabited by the present representative of the family—W. C. Strickland, Esq.

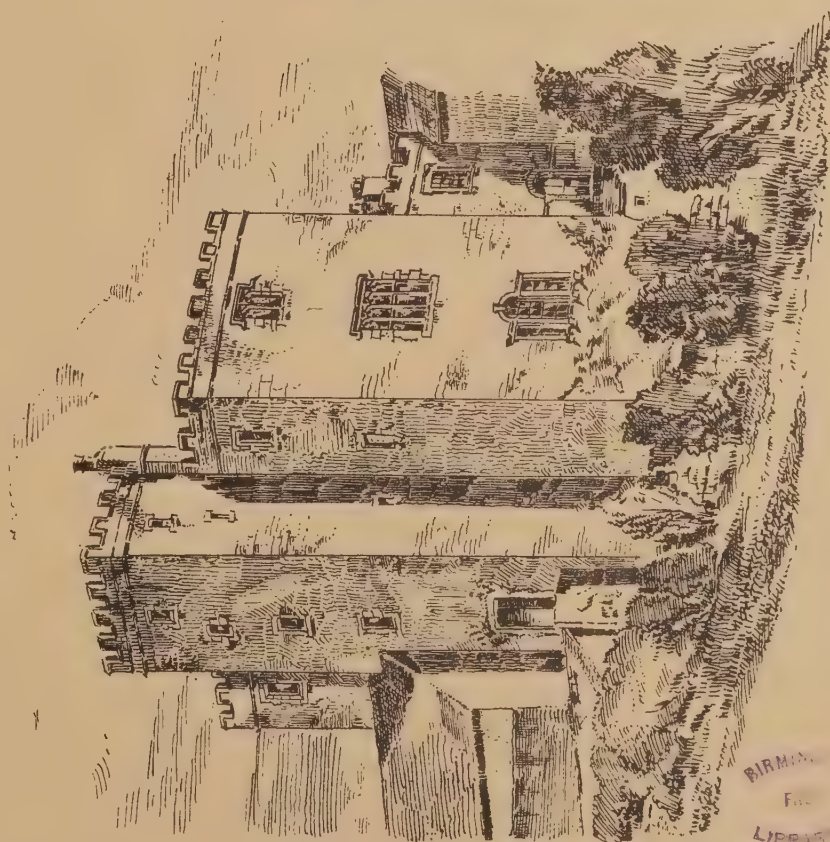
Levens Hall is without doubt one of the most charming places in the county of Westmoreland. It stands embosomed in trees, in a well-wooded park on the left bank of the river Kent, about $2\frac{1}{2}$ miles from Milnthorpe. The Hall, an extensive pile of buildings, with castellated towers, wide mullioned windows, and numerous gable ends, was erected in the reign of Elizabeth; but like many other country seats it has frequently been repaired and added to.

The interior is especially rich in fine old carved oak, and with the exception of the new tower the rooms are wainscoted throughout. The beauty of the carved work in the north dining-room almost exceeds description; the chimney-piece is carried up to the ceiling, and is elaborately panelled, the compartments in the upper portion containing figurative representations of the four seasons and the five senses; the “telemones” supporting the shelf on either side of the fireplace opening, are carved figures of Samson and Hercules. In the entrance hall are several fine specimens of ancient armour hung as trophies on the walls.

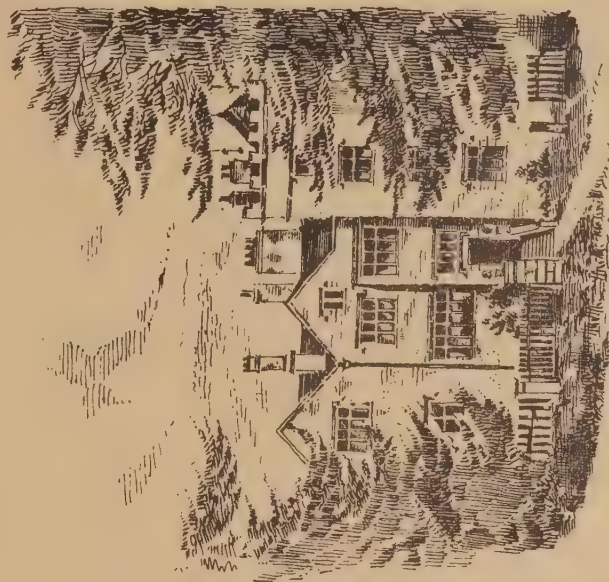
The quaint old Dutch garden, laid out by Mr. Beaumont, gardener to King James II., who, with Colonel Graham, stayed here for a lengthened period, is equally as delightful as the Hall, and is noted for its fine roses, yew trees, olives, and other evergreens, cut into various fantastic shapes; these line the sides of the walks, and here and there form natural archways, meeting overhead. The sketch illustrated is a peep of the Hall seen through the spreading arms of the fir trees from the opposite bank of the river Kent.



: Sizergh Castle : Westmoreland :



: Levens Hall : Westmoreland :



View from River

WJ

ST. JOHN'S CHURCH, LEEDS.

WITH the exception of Kirkstall Abbey, which is more than three miles from the centre of the town, Leeds cannot boast of many interesting buildings.

Its churches are nearly all modern, and St. John's is the only one that can claim an age of 250 years. Of ecclesiastical work prior to the Seventeenth century, the busy, smoky, manufacturing metropolis of Yorkshire does not possess a trace.

The Parish Church of St. Peter, previous to its demolition in 1838, when the present building was erected from designs furnished by Robert Dennis Chantrell, F.S.A., judging from drawings still preserved must have been a picturesque old edifice, and it is greatly to be regretted that so interesting a relic of bygone times should have been made away with. It represented nearly all periods of architecture, from Saxon, as shown by a portion of a wheel-cross found in the walls, to Perpendicular; the greater portion of the building, as existing in 1838, being of that character.

Happily, the Church of St. John the Evangelist has escaped a similar fate. Up to the year 1870 it remained in its original condition, with no alteration save what was effected by a so-called "beautification" in 1720. For many reasons it would have been well could it have escaped the craze for restoration: a term too often synonymous with destruction, so prevalent for the last twenty years, and which has swept over the entire country, leaving hardly any Cathedral or Church untouched by its unsparing hand.

Considering that escape was unavoidable, it was well that the work was entrusted to one so well able to appreciate its many beauties as R. Norman Shaw, R.A., whose artistic tendencies were so thoroughly in sympathy with the quaint old-world picturesqueness of the Church. Still, it is a matter for regret that the Church was not left, so far as was expedient, in its original condition, with its unique arrangements, and the restoration restricted to the reparation of defective work, and a thorough cleansing of its interior.

The plan of the Church is somewhat uncommon, and consists of a double nave, with chancel and side chapel, the latter being a continuation of the southern half of the nave. Separating the chancel and side chapel from the nave, is the well-known Jacobean old oak Screen; details from which appear on the accompanying plate, and a description of it will be found on the succeeding page.

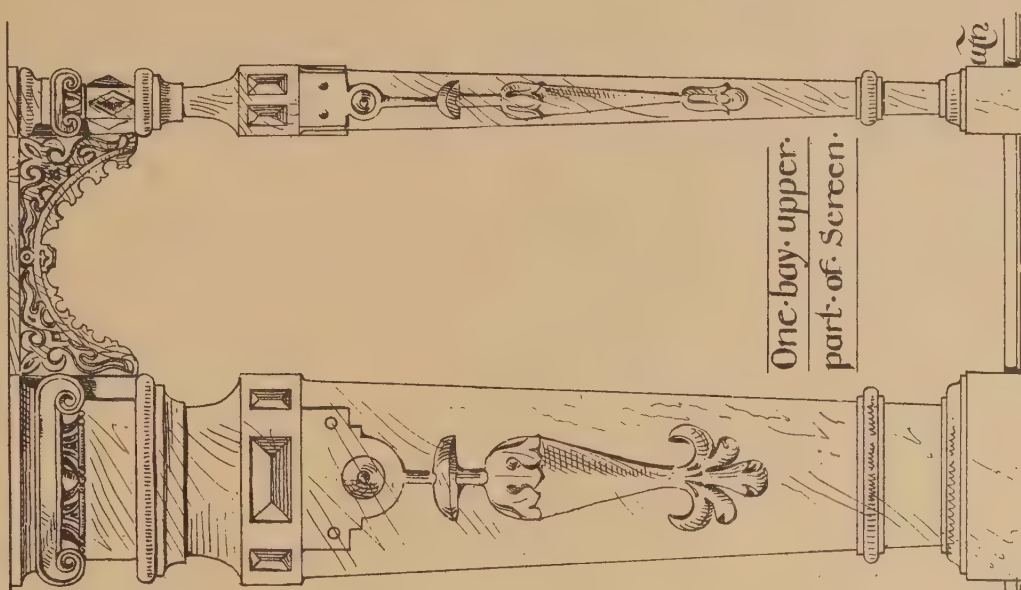


S. John's Church Leeds

Details: of: Rood: Screen



: Cornice: and: Frieze:



One bay upper part of Screen

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PLATE XVIII.

ST. JOHN'S CHURCH, LEEDS.

TO continue the description of the Church:—Thoresby, the well-known Leeds historian and antiquarian, in his "*Ducatus Leodiensis*," says, "The Church itself is so noble and stately a structure as is scarce to be parallel'd in England, as founded, finished, and liberally endow'd by one person, John Harrison, Esq., a Native and chief Glory of this populous town, whose inhabitants were grown so numerous that the Old Church, though very great, could not contain them."

Prior to its restoration in 1870 it was a unique specimen of a Church arranged in conformity with the views of Archbishop Laud, and it retained all its original fittings complete. The roof, with its dark oak king-post principals, quaint shaped pendants, the tie beams supported at either end by curious carved figures performing the office of corbels, still remains as in olden times. The slopes of the roof underneath the slates are panelled between the purlins with stucco or plaster ornaments in bold relief, displaying the characteristic ornamentation of the period. Satyrs, dolphins, birds, festoons and strap work ornament, interlaced one with the other, combine to form a pleasing arabesque, which is most effective as seen from below, and is one of the chief charms of the interior.

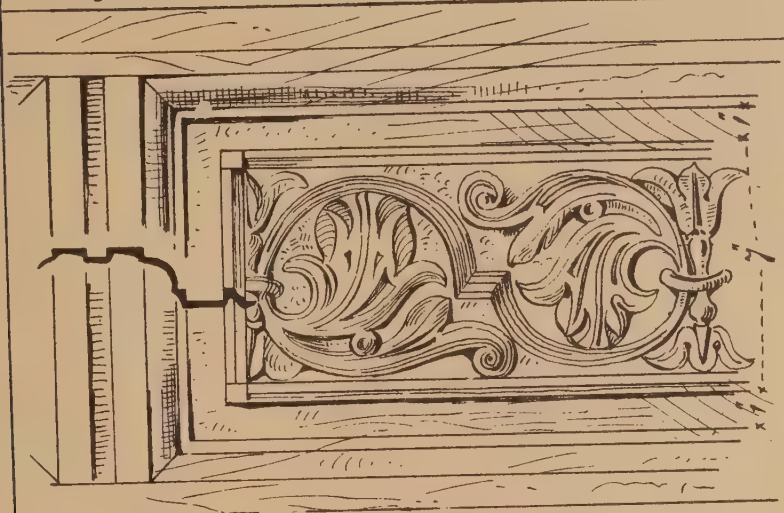
The pulpit still serves its original purpose, but its ornamental carved canopy, for some unintelligible reason, was removed at the time of "restoration," and suspended over the south doorway. The high straight-backed pews, with carved strap work panels, have been lowered to suit the wishes of the congregation; otherwise they are unaltered. The choir stalls and other fittings are still to be seen, but have undergone considerable alteration and re-arrangement.

The chief feature of the Church is the charming old Screen separating the double nave from the chancel and side chapel, details from which are the subjects of this and the preceding plate. As may be seen from the drawings it consists of a panelled dado, above which is an arcade composed of carved diminishing Jacobean pilasters with Ionic capitals, carrying a deep entablature, the frieze being elaborately carved with dragons, vases, and other characteristic ornament. The space between the cornice and the carved ribs of the roof principals was formerly filled in with quaintly carved and perforated spandrels of strap work ornament, one bay having for its central feature the Royal arms, carved and decorated in colour, the other the arms of the Prince of Wales.

Notwithstanding the remonstrances of the architect employed upon the restoration, these interesting features were pulled out by the zealous churchwardens, who erected a top-heavy cross in place of the Royal escutcheon, the effect being anything but pleasing. It is said that the greater portion of the work found its way to a second-hand furniture shop, and was disposed of for firewood, but the two carved shields with their supporters seem to have been miraculously preserved, and, gorgeous in new coats of paint and gold, may now be seen attached to the northern wall of the Church.



: S. John's Church: Leeds: Details of Rood Screen.



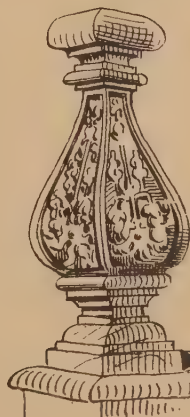
Panels in Lower part of Screen



Finial to post of pew
in Nave



Heads in Frieze



Finial to post of
Stalls in Chancel

Wm.

PHOTOLITHOGRAPHED BY THE PROPRIETORS OF THE "BRITISH ARCHITECT."

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CARTMEL CHURCH AND WHITBY ABBEY.

THE village of Cartmel, near Grange-over-Sands, is noted for its fine Parish Church, which is of such ample dimensions that it would be almost possible to house in its interior all the cottages in the place.

Leaving Grange, embosomed in trees and luxuriant foliage, and wending one's way along the road that winds over the Fell, shortly after reaching the summit an extensive view of the adjoining valley is to be seen. The Church forms the central feature of the picture, surrounded by a colony of unpretending little buildings, and backed by a belt of trees skirting the slopes of Ellerside Breast extending as far as Holker village, where his Grace the Duke of Devonshire has a fine country residence. Descending the hill, and passing on the left a quiet, unpretending little edifice with steep-pitched roof, a Meeting House of the Society of Friends, one of the earliest architectural efforts of Alfred Waterhouse, Esq., A.R.A., a closer inspection of the Church may be made.

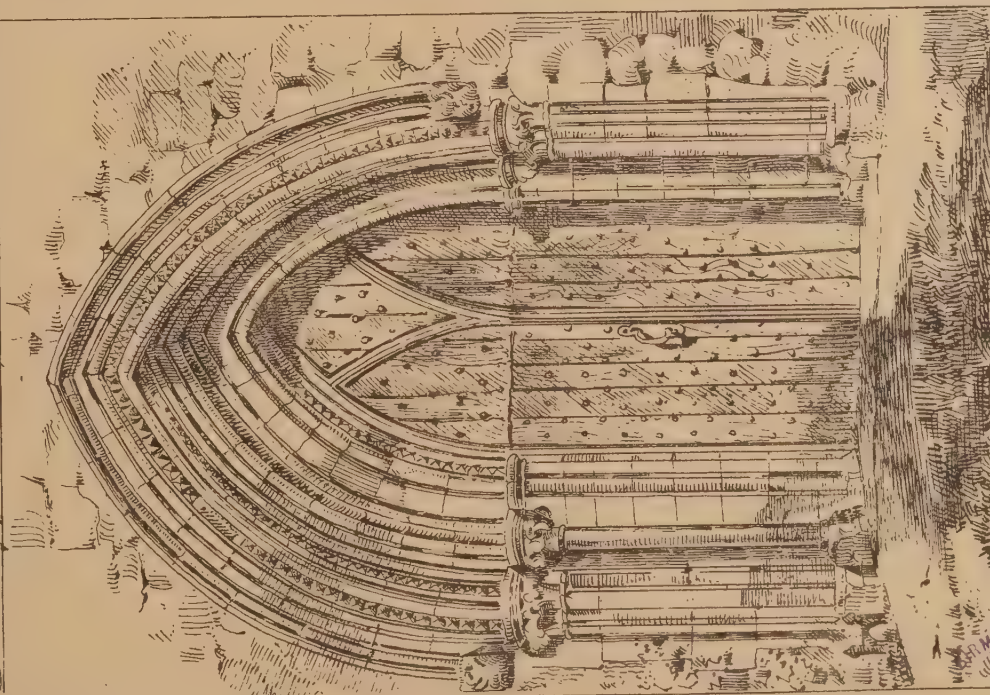
It is cruciform on plan, with nave, chancel, transepts, north and south aisles, and a tower above the crossing. This tower is the most noticeable feature of the exterior, and is unique of its kind, the upper belfry stage being set corner wise upon its lower storey. From some points of view the effect of this eccentricity is somewhat distressing, but from others it is rather piquant than otherwise. The east end of the chancel possesses a splendid Perpendicular window of nine lights, in which are inserted the remains of some ancient stained and painted glass. The interior is cathedral-like, and is very fine and impressive; the Norman and Early English periods of architecture are here well represented, the greater portion of the work being of transitional character, where the one style blends into the other. The chancel is partitioned off by a fine oak Renaissance screen, the columns of which are enriched with spiral bands of vine-leaf ornament, and in the frieze are carved representations of the instruments used in the crucifixion of our Lord.

The exterior has undergone considerable alteration and addition during the Perpendicular period, but the subject of our illustration, the doorway of the north aisle, is an interesting example of Early English work; the arch is very richly moulded and decorated with the dog-tooth ornament, and the jambs have two orders of shafts, whose capitals are carved with characteristic foliage.

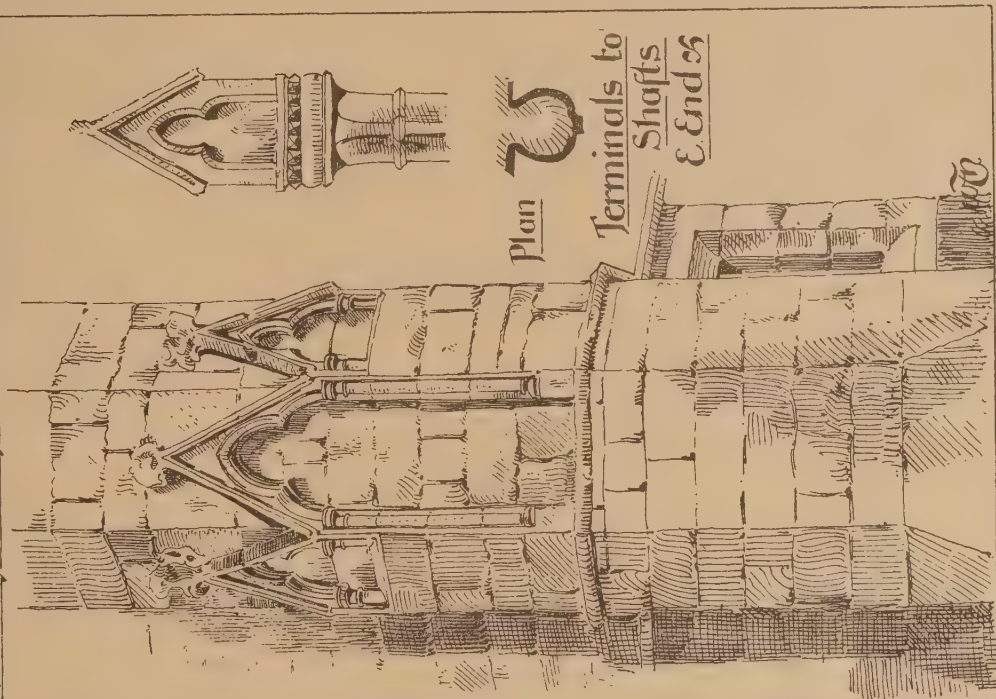
At the right-hand side of the plate is a sketch of the lower portion of one of the buttresses which serve to strengthen the angles of the gable end of the north transept of the well-known Abbey of Whitby. The angles are canted off to a half octagon on plan, and the sides are enriched with sunk panelled recesses, with moulded trefoil heads. The remaining "bit" shows the finish to the projecting buttress strips in the form of attached shafts, which are carried up the eastern gable end between the tiers of windows.



Doorway: N. Aisle; Cartmel Church:



Whitby Abbey: Buttress N. Transept



Plan

25

Terminals to
Shafts
E. End 26

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PLATE XX.

SHEET OF IRONWORK.

THE bits of Wrought Ironwork figuring upon the accompanying plate are collected from various sources. The Standard drawn on the left-hand side of the page, from Kendal Parish Church, is fixed to the wood panelling of the Mayor's pew, and serves the purpose of carrying the mace when the Chief Magistrate honours the sacred edifice with his presence at Service.

Judging from the style of the work, it probably was made during the reign of Queen Anne. It is a very effective piece of workmanship, and is painted in quiet subdued shades of colour, its more prominent features being gilded. A loop near the bottom of the central stem and two cockle shells near the top, are used for securing the white wands of the churchwardens. Outside the Church, the entrance-gates from the main street, which are fine examples of hammered wrought metal work, are decidedly worthy of notice.

The two Standards supporting the communion rail—from the Church of St. John the Evangelist, Leeds—are, I believe, examples of modern workmanship, and were designed by R. Norman Shaw, R.A., when he restored the Church in 1870. In a book of architectural drawings devoted to examples of ancient work, they are perhaps a little out of place. Still they combine the best characteristics of Renaissance metal work, and when making drawings of the well-known Screen some years ago, in company with Mr. John F. Hennessy, now of Sydney, Australia, I could not refrain from jotting them down in my sketch book.

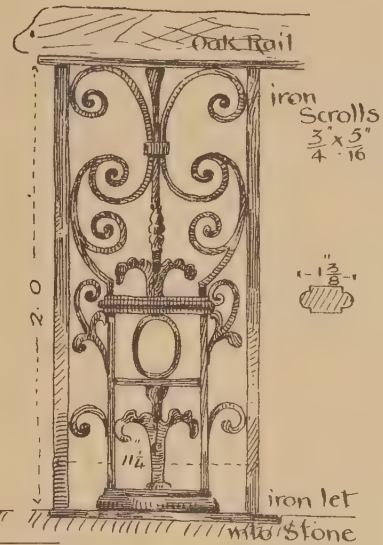
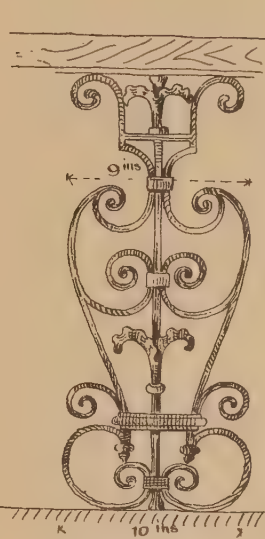
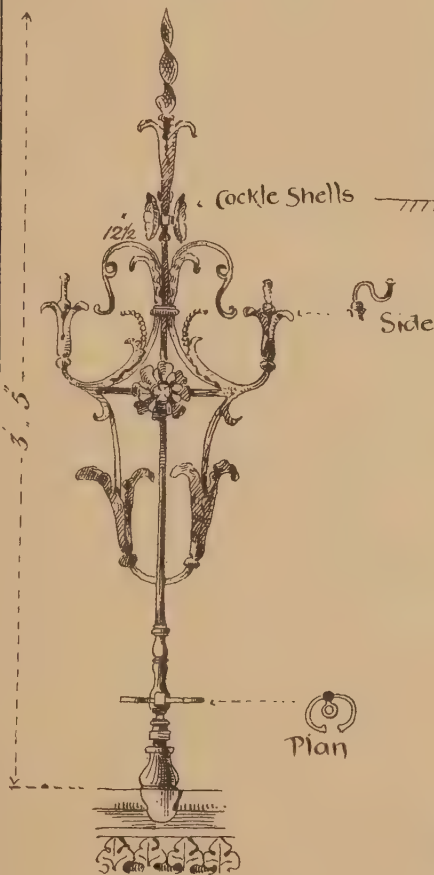
The plainness and severity of many of our Cathedral and Church doors is lost sight of by reason of the elaborate metal work with which they are covered. The door from Durham Cathedral leading to the cloisters is no exception to the rule. The geometrical pattern, relieved by the interlacing bands of scroll work with foliated terminations, is very happy in design, and furnishes several ideas for future treatment.



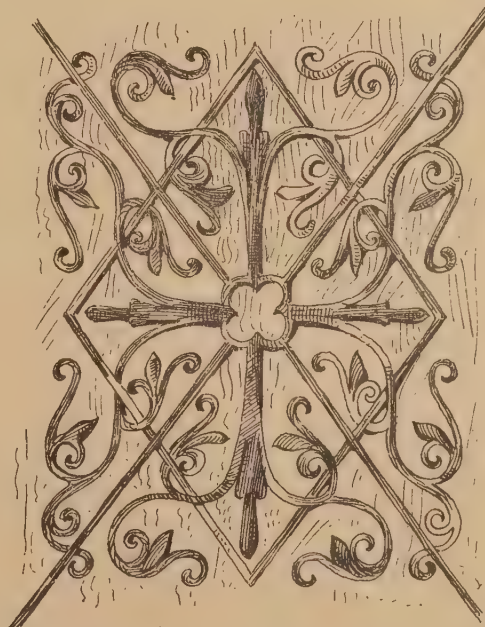
: Sheet of Ironwork :

: Kendal Parish Ch:

Wrot Iron Standard
to Support Mace



S. John's Ch: Leeds: Communion Rails



: Durham Cathedral: Ironwork on Door leading to the Cloisters

PLATE XXI.

WINDOW FROM OLD REFECTORY ADJOINING THE
PARISH CHURCH, DEWSBURY.

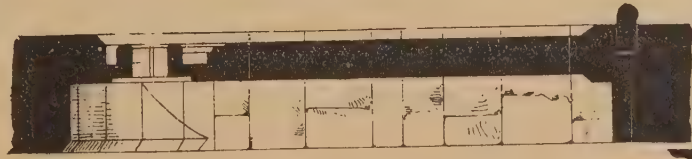
LITTLE is known of this old building near to the Parish Church, but it is conjectured that the apartment, a window from which forms the subject of the illustration, was formerly the Refectory of some monastic buildings which at one time existed here. At the time when the sketch was made, the room was used as a malt-kiln.

Its principal features consist of a range of windows on one side, and on the other a fine large open fireplace with hooded canopy, having little angle shelves on either side, supported on well-moulded projecting corbels. The doorways are flat-headed with the angles corbelled, of the form known by the name of the "square-headed trefoil." The windows are all in a somewhat ruinous condition, and have lost their mullions and transomes.

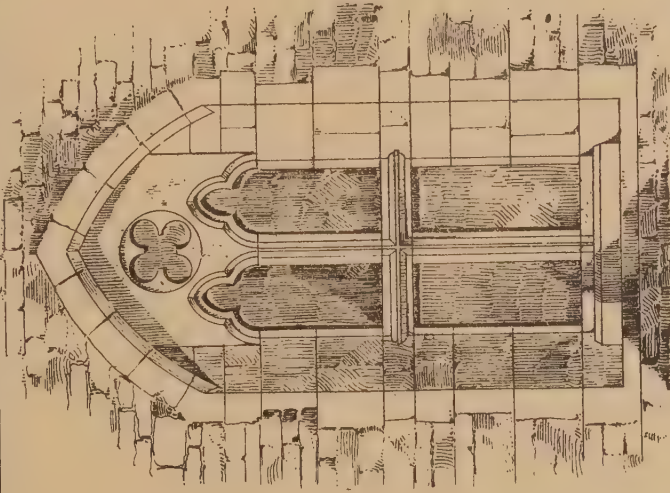
By a careful examination of the jambs, and noticing the mullion seats left upon the sills, one is able to effect a restoration of the window and shew it in its original condition. The tracery is rather crude in character, but is interesting as being an early example of its kind. Judging from the characteristics of the details of the Refectory, it may be safely stated that it is work of the early part of the Thirteenth century.



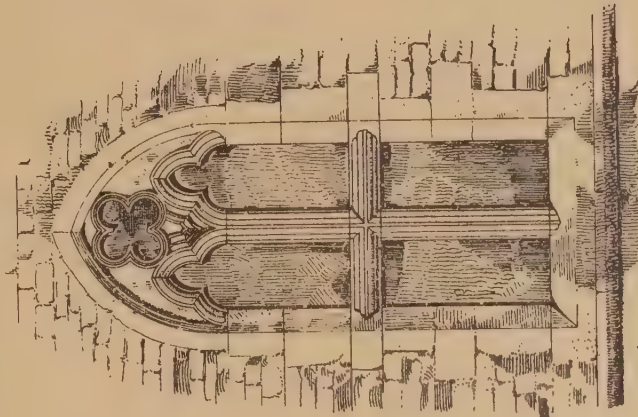
Window from Old Refectory: adjoining Parish Ch: Dewsbury :



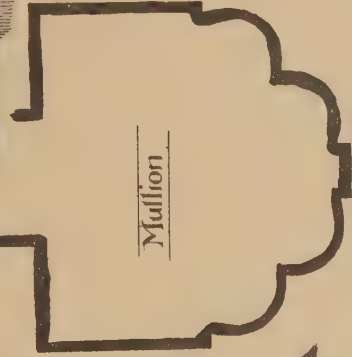
Section



Inside Elevation



Outside Elevation

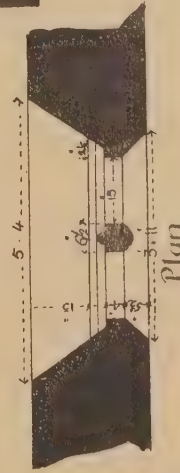


Mullion

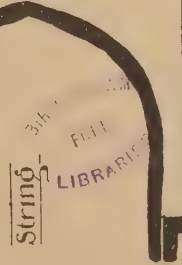


Cusping

with



Plan



String

THE GATEHOUSE, CAWOOD CASTLE.

THE ancient country town or village of Cawood, situated on the banks of the river Ouse, lies out of the ordinary beaten track of the traveller, either by road or rail. It is 10 miles distant from York and about 5 from Selby, the latter being the most convenient spot from which it may be approached. The place, although clean and rural, looks as if its prosperity had fled, and with the exception of market days it has rather a deserted appearance.

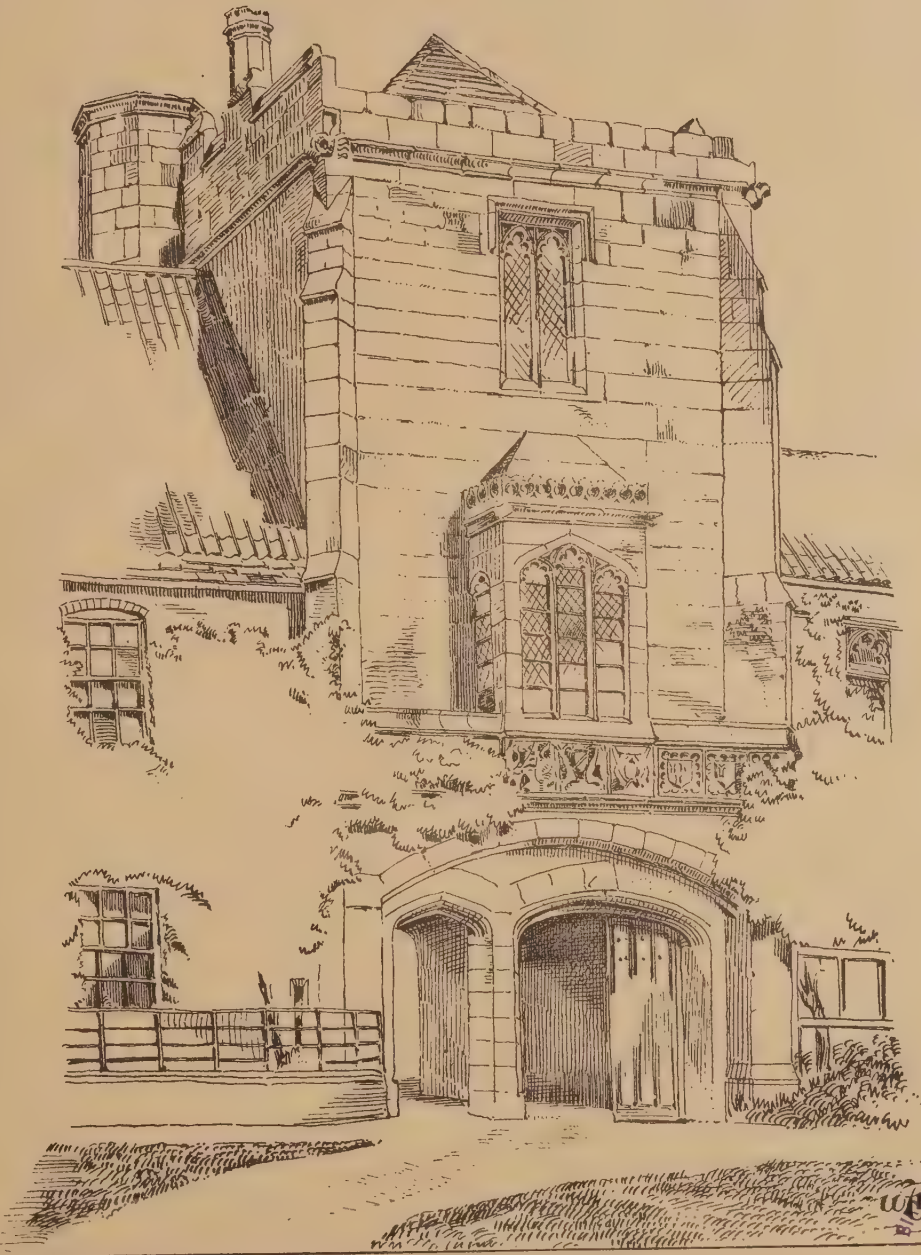
The Gatehouse, the subject of our illustration, is a portion only of the remains of a palace belonging to the Archbishops of York, who at one time used it as a country residence. Previous to the Norman conquest, in the reign of King Athelstane, a castle is said to have been erected here by that monarch, who presented it to the See of York. The palace was renewed in the reign of Henry VI. by Archbishop Bowet, and completed by Chancellor Kempe, 1426 to 1452. The Gatehouse and Chapel still exist, but the remainder of the building was demolished during the Civil Wars, in the time of Charles I. Cardinal Wolsey, when visiting the North, often resided here, and it was at Cawood that he was arrested on a charge of high treason by the Earl of Northumberland, who had received instructions from Henry VIII. to hand him over as prisoner into the custody of the Earl of Shrewsbury.

The Gatehouse is built of a similar kind of limestone to that used in many of the churches of York; the vaulted archway has two entrances, one for vehicles and the other for pedestrians. Beneath the square projecting oriel window of three lights, with traceried heads, the cornice carved with the "Tudor" flower, is a band of shields of arms, the carving of which is much defaced.

The Archbishop's Courts Leet for the Manor of Cawood is still held three times every year in the room above the archway. The Chapel, built of brick, its south walls marked by buttresses and pierced with narrow traceried windows, is now made into a barn.



:Gatehouse: Cawood Castle: Yorkshire:



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WISTOW CHURCH.

THE village of Wistow lies about midway between Selby and Cawood, in the centre of a wide tract of country given up entirely to agricultural pursuits.

The characteristics of the landscape hereabouts are rather tame and uninteresting; flat, low-lying lands, their monotony only relieved by groups of fine trees and the luxuriance of the vegetation. But out of the midst of these unpoetic surroundings the Church springs up, surrounded by a little hamlet of cottages, its picturesque old tower being a conspicuous object for miles around.

From an account of the village, kindly lent to me by Mr. Demaine, architect, of York, who is at present restoring the chancel of the Church, I have been able to obtain some of the following particulars. It would appear that the derivation of the name, according to the Rev. N. Greenwell, is "the place in a wet situation;" and in support of this statement it may be mentioned that the river Ouse flows near the village, and before the banks were built, it is probable that the surrounding fields were covered with water in times of flood. Mr. Wheater, who amongst other topographical works has published a history of Sherburn and Cawood, says that the village is admitted to be of Danish origin.

The Church, dedicated to All Saints, as it at present exists, consists of nave, with tower at its western end, north and south aisles, and chancel. Its earlier portions date from the Twelfth century, but the building was considerably altered during the Sixteenth. The narrow Early English chancel, excepting its eastern wall, was pulled down and a wider one, of Perpendicular style, erected in its place. The nave received its clere-storey ranges of windows, and the former high-pitched roof made way for the flatter-headed ones of the period; the effective looking Tower was also added at this time, and contains three bells; two of them dating from 1590, and the remaining one from 1655.

The interior contains two or three old monuments, and a quaint Jacobean pulpit, but otherwise has not much to call for particular notice. The building, as seen from the south-east, forms a very pleasing composition, and will compare favourably with other Perpendicular churches in the county.



Wistow Church : Yorkshire :



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SKETCHES FROM BEVERLEY.

THE ancient town of Beverley, at one time the capital of the East Riding of Yorkshire, is replete with interest for the architectural student. Its splendid Minster, or Collegiate Church of St. John (ranking second only to the Minster at York among the ecclesiastical edifices of the county), and the Church of St. Mary, are both mines of architectural wealth, and the tourist having an eye for beauty in the way of ancient buildings should on no account leave them unvisited.

The Minster, as it originally existed, is said to have been built by St. John of Beverley, at the commencement of the Eighth century. The earliest portions of the present building, however, date from the Thirteenth century, the whole of the eastern end having been built at this period, saving the large east window and the windows on the south side of the choir, which were inserted later. The nave is for the most part of Decorated character; this description applying to the wall arcading on its southern side, the subject of one of the sketches. The capitals of the shafts are richly carved with foliage, the leaves of the oak and maple being used in great profusion. The arch mouldings of the arcading are transitional in character, and it will be noticed that the dog-tooth ornament is carried round the hollow members of the trefoil arches.

The Church of St. Mary, although much smaller than the Minster, is almost equal to it in interest. It has a very fine Early Perpendicular western front, flanked by two octagonal towers, which are very happy in composition. The nave is Perpendicular in style, and the greater part of the remainder of the exterior of the building is also of this period.

The Church, however, is chiefly noteworthy for its very fine interior, which is extremely beautiful and well proportioned. The piers supporting the arches between the chancel and its aisles are composed of clustered columns, grouped round a central shaft. The panels of the chancel roof contain portraits of the Kings of England, commencing with "King Brutus" and ending with Edward IV. Most of the other ceilings are painted; that of the south transept containing figures of the Saints, the names of each being given, with the inscription "Ora pro nobis." Among other features of interest in the interior, the doorway leading into the crypt, with its well-moulded traceried arch, as shown on the right-hand corner of the plate, is worthy of notice.



:Sketches from Beverley.

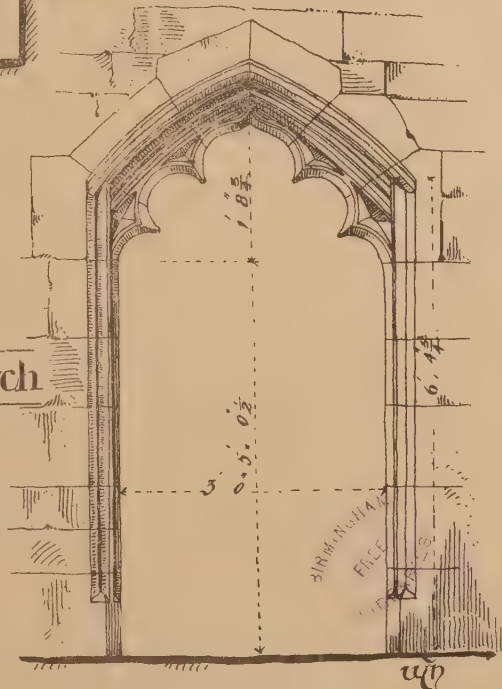
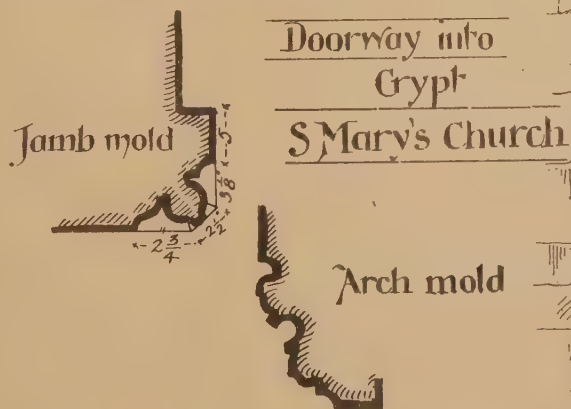


PLATE XXV.

BAPTISTERY, NOTRE DAME, BRUGES.

BRUGES is, without exception, the most picturesque city in Belgium, and yields to none in the beauty of its Mediæval architecture. The Flemish name for Bruges is "Brügge," signifying bridges, the city being intersected by canals in all directions.

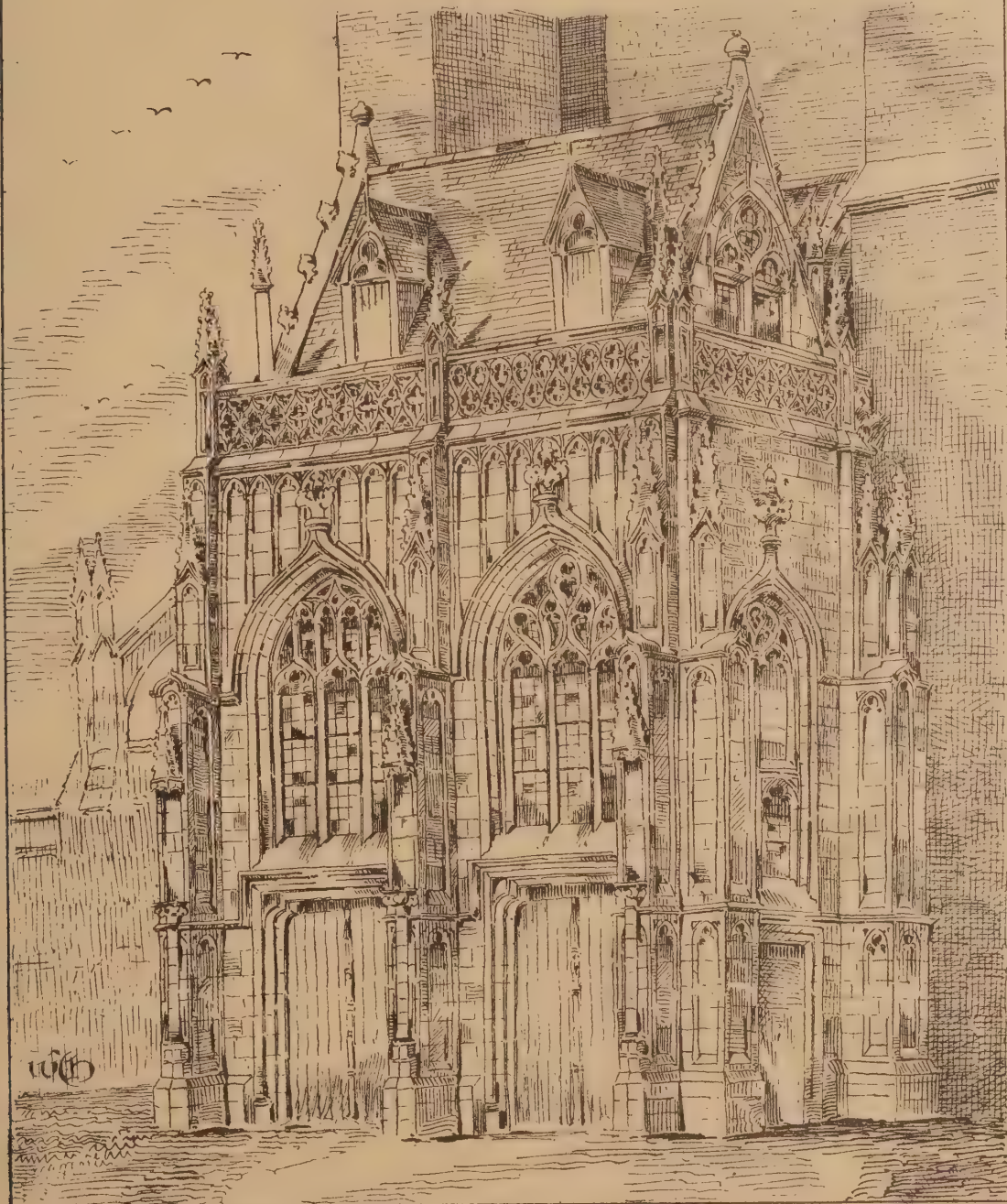
When Ghent and Antwerp were yet in their infancy, Bruges was at the height of its wealth and importance, and during the Fourteenth century was one of the principal seats of commerce in Europe. This accounts for nearly all the buildings being Gothic in character, many of them of a rather late period, and also for the lack of the Renaissance element as compared with the other two cities, whose prosperity was of a rather later date, where curved and pedimented gables are met with in great profusion.

A preliminary walk and survey of the place reveals something of interest at almost every step. Charming pictures of quaint gables, traceried fronts, eccentric turrets, their reflections mirrored in the still waters of the canals, meet one's vision wherever curiosity leads.

The elaborate, florid, late Gothic Baptistery, which goes by the name of "Het Paradys," is an addition to the north side of the Church of Notre Dame, and was originally intended as a portal, but its four entrances are now walled up. Built of stone, whereas the rest of the Church is of brick, it does not look to have anything in common with the plain brick walling in the background; but taken by itself, it is a "multum in parvo" of architectural beauty.



:Baptistery, Notre Dame, Bruges:



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PLATE XXVI.

DETAILS OF BAPTISTERY, NOTRE DAME,
BRUGES.

THE detail sketches of the Baptistery will serve the purpose of shewing some of the characteristics of Flemish Gothic work. Most of the Church entrances have double doors, and the elaborately carved post or pillar between them is a feature commonly met with in the Low Countries, and one upon which they lavishly bestowed their ornament.

That illustrated on the left-hand side of the plate is a good example of its class. A panelled octagonal pedestal or base, with trefoil heads, supports a shaft decorated with a spiral chevron ornament winding round it, the cap being carved with foliage. It, in turn, supports a niche containing a statue of the Blessed Virgin, the canopy having quaint interlacing gablets, surmounted by a panelled and crocketed pinnacle.

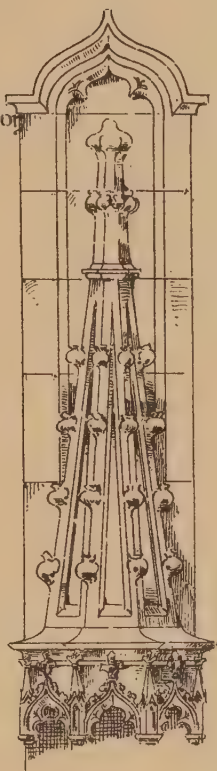
Details of the stone buttresses are also shown. The manner in which the attached circular shaft, supporting the shelf of the niche is gradually evolved out of the semi-octagonal base, is pleasing and worthy of note. The niches are minus their statues; the canopies are well designed and richly carved with ornament, and stand out well in front of the panelled buttresses with ogee-shaped gabled tops.

Sections are drawn of the moulded jambs of the doorways and windows. These mouldings are seldom allowed to run out on the sill or threshold, as the case may be, but are usually stopped in a curious and characteristic manner, as shown on the illustration.



Details of Baptistery
Notre Dame, Bruges,

Carved Wood Mullion
to Doorway



Section of Face
of Buttress%



11 Million



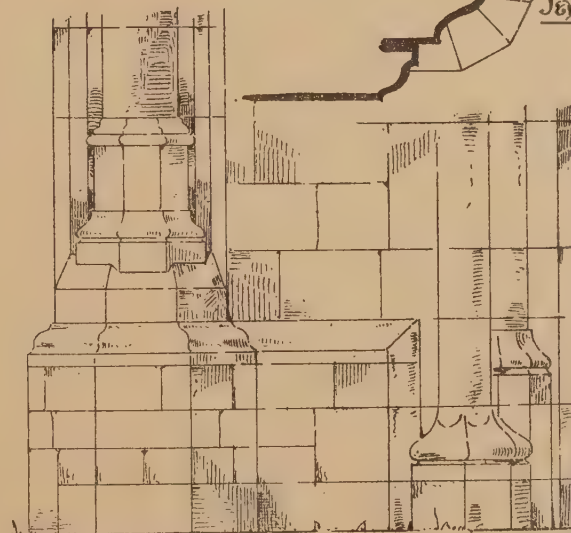
Section of Moulded
Jamb of Windows



Section of Moulded
Jamb of Door ways



Elevation of
Buttress and
Jamb of Doorway



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MONT DE PIÉTÉ, BRUGES.

THE canal front of this fine old Flemish building is one of the most suggestive and picturesque bits of work that is to be met with in Flanders. Now used as a pawnbroker's establishment, here called a "Mont de Piété," it was at one time the residence of the wealthy old family of Van der Gruuthuus, and at present there is some prospect of its being converted into a Museum of Antiquities.

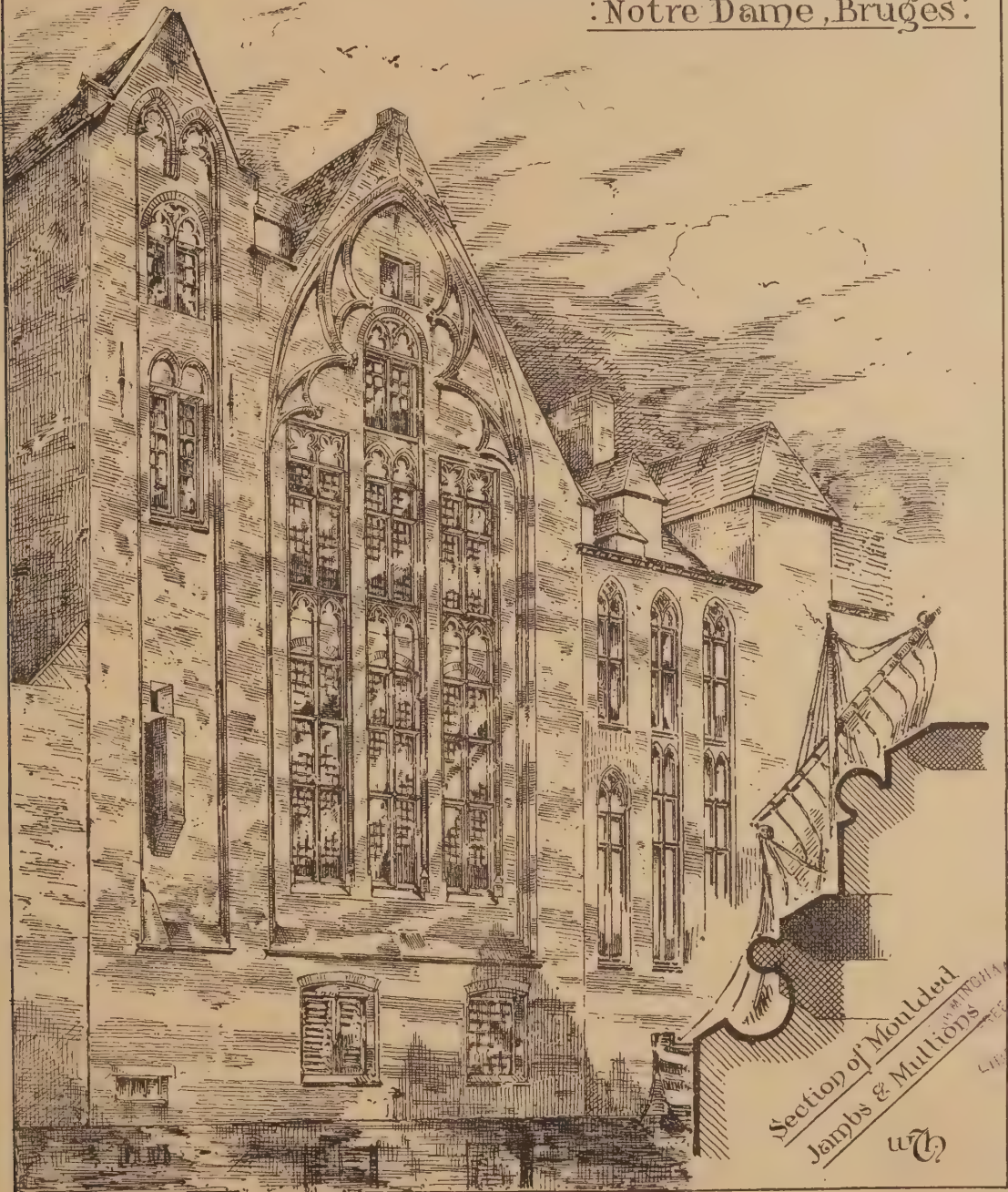
The building is connected with the Chapel of the Virgin, behind the High Altar of the Church of Notre Dame, by means of a passage. The only view of the façade illustrated is to be seen from the end of a narrow pathway, between lofty buildings, which leads up to the canal side; and where, in order to make a sketch at all, it is necessary to draw it in very acute perspective. A similar illustration of this portion of the building, drawn with true artistic feeling and perception, appears in Ernest George's book of Etchings of Belgian Architecture.

As may be seen from the drawing, the front to the water consists of two gable ends, one much larger than the other; the wider one, noticeable for several ranges of windows one above another, having boldly cusped heads, spanned on the top by a pointed arch containing several orders of mouldings in brickwork, the lower ones spreading out into fantastic cusped and foliated tracery. The smaller gable is terminated by a square-shaped piece of brickwork, capped with stone coping in place of an ordinary saddlestone. This mode of treating a small dormer or gable is commonly met with. It is as if a stepped gable was shorn of all the steps on either side, except those at the springing and the solitary one at the top; the intermediate raking sides being coped with brickwork on edge, or having tabling in the ordinary manner.

In this ancient structure, brick, which has turned a mellow russet-brown colour, with patches here and there of yellow lichen, is the material used; stone only being adopted for mullions, transoms, and a few lintels.



: Mont de Piété adjoining :
: Notre Dame, Bruges :



Section of Moulded
Jambs & Mullions
W. J. M.

LES HALLES, BRUGES.

SKETCHES IN INTERIOR COURTYARD.

PASSING through the vaulted central archway of the "Halles" under the belfry, the interior Courtyard is reached, which is by no means devoid of architectural interest. On its left side two or three apartments are set apart as a Museum of Antiquities, and are replete with stores of old carved furniture, elaborate ironwork, stained glass, stamped and gilded leathern hangings, antique tiles, ornamental blocks of terra-cotta, arquebuses, old armour, and other things too numerous to mention.

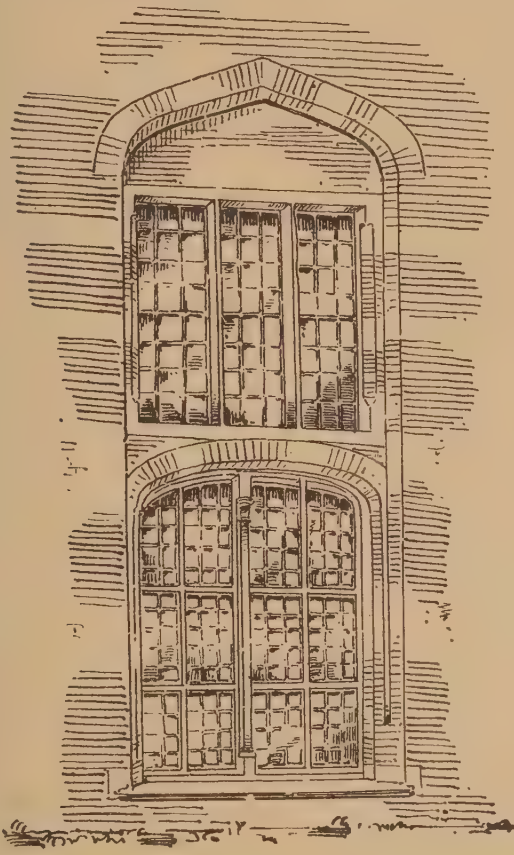
One of the series of Windows that light these rooms, and which are repeated on the opposite side of the Court, is shown on the accompanying plate. The lower lights have low elliptical arched heads, and those above, stone heads, sills, and mullions, enclosed within arches of Tudor outline, the tympana being filled in with brickwork. To give height to the wall, and in order to avoid horizontality of treatment, both ranges of windows are enclosed within recessed bays or wall spaces, with $4\frac{1}{2}$ inch reveals, the angles being of brickwork, and rounded off with an ogee-shaped moulding. The interior reveals are chamfered, and are also carried out in bricks, the double order having moulded stops before the lowermost sill is reached. This method of enclosing two or three sets of windows in long vertical recessed panels is a very common feature in Flemish work, and nearly always looks effective.

The mouldings of the arches finishing these recesses are often worked out into tracery and cusplings of quaint and uncommon outline; and where it is necessary to narrow the widths of the windows as the upper storeys are reached, the space is curtailed by means of an ingenious expedient in the form of an ogee-shaped shoulder-piece in moulded brick, like the reveals; which, if somewhat odd in appearance, is thoroughly characteristic. This feature we meet with over the doorway illustrated, which is situated in a vaulted recess at the end of the Courtyard. On account of the springing of the groining points, it was undesirable to have the fanlight as wide as the doorway; therefore, at the level of the transom, this ogee-shouldered corbel is introduced, and answers the purpose admirably.

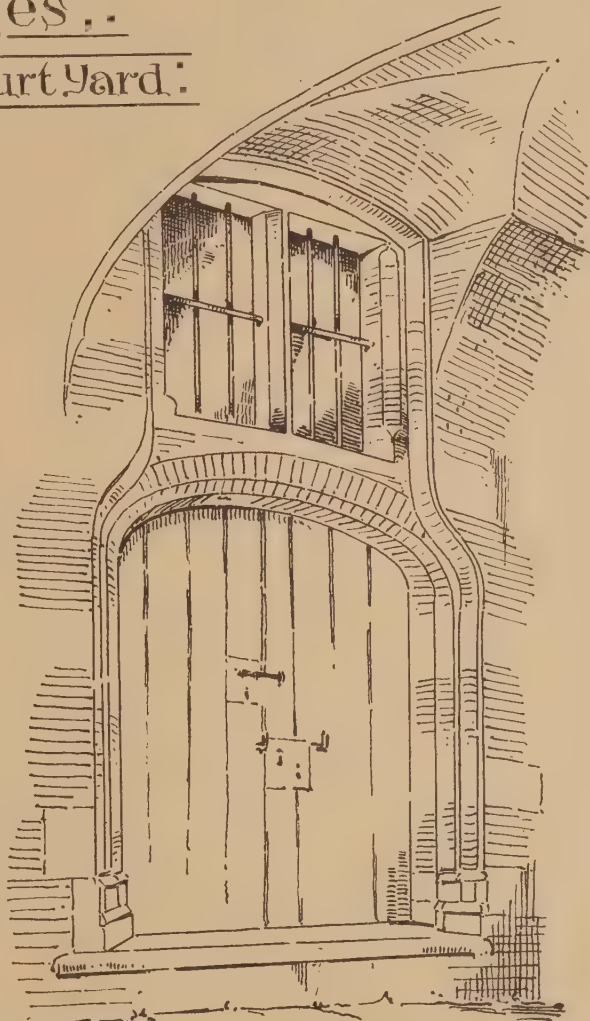


Les Halles, Bruges.:

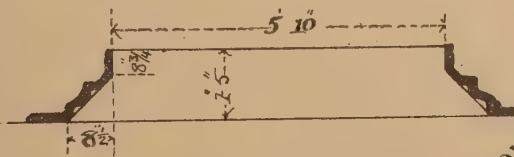
Sketches in Interior Court Yard.:



Windows facing into Court:

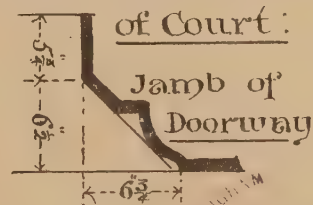
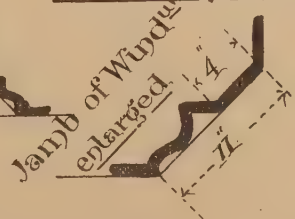


Doorway in Vaulted recess at end



Plan of Window

with



of Court:

Jamb of Doorway

PLATE XXIX.

BEFFROI; LES HALLES; BRUGES.

LONGFELLOW'S celebrated poem, "The Belfry of Bruges," has given the tower of the "Halles" a world-wide reputation, which it well deserves.

The important building known by the name of the "Halles" forms the centre-piece, so to speak, of the Grand Place; and was in the first instance intended for a Cloth Hall, but is now used partly as Municipal Offices, and partly as a Meat Market. It was built in the Thirteenth and Fourteenth centuries, and underwent some alterations during the Sixteenth, from designs provided by Peter Diericx.

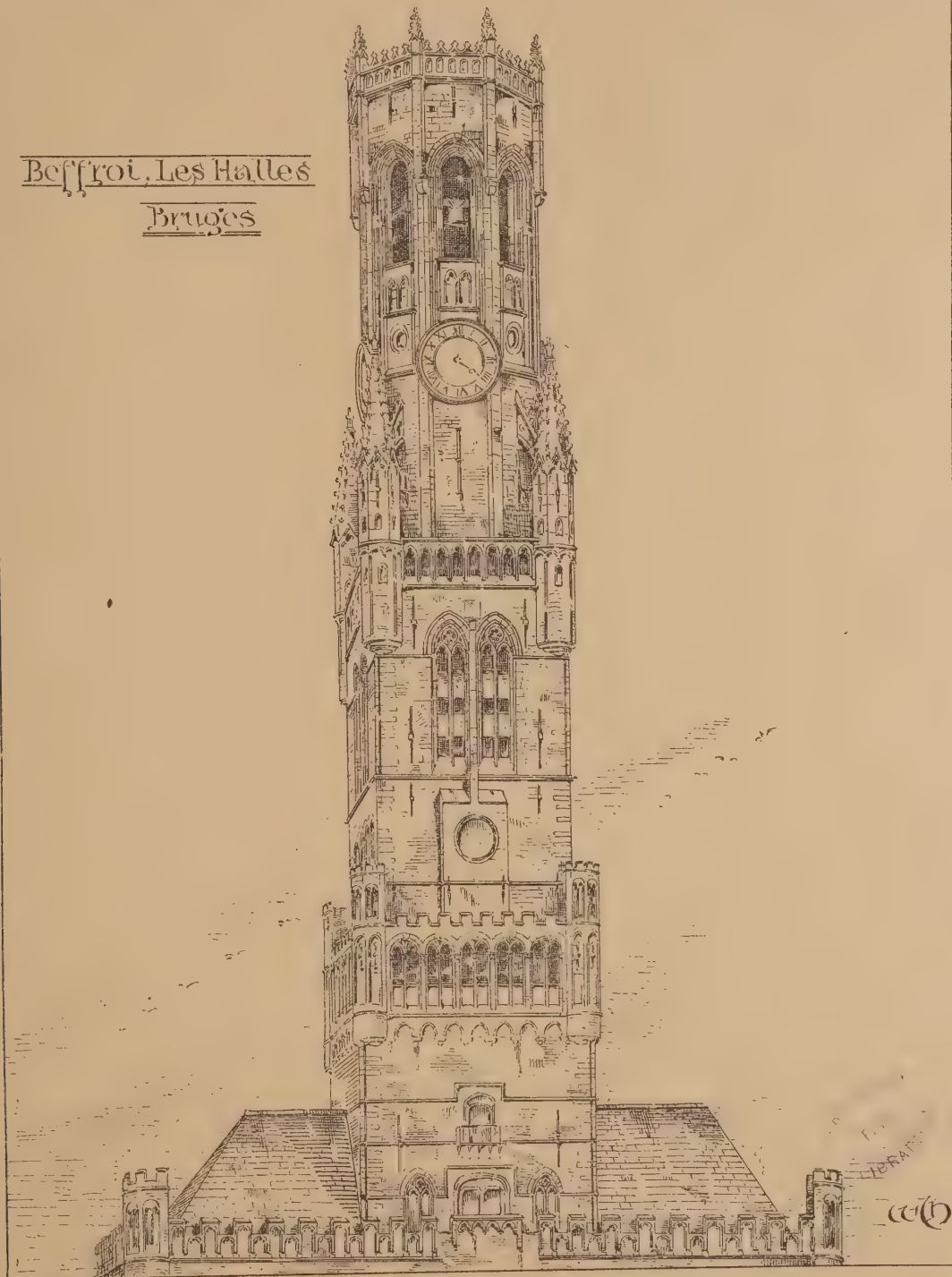
The building is rectangular on plan, and is 48 yards broad by 93 yards deep. The Belfry, from the top of which an extensive view of the surrounding country is to be obtained, rises from the centre of the façade to a height of 350 feet, and was erected at the end of the Fourteenth century. It is built for the most part of brick of a warm brown colour, and stone is only very sparingly used. Its two lower-most storeys are square-shaped, the upper one being finished with an open traceried parapet, and flanked at the corners by crocketed turrets, from the backs of which spring the flying buttresses which serve to strengthen the octagonal belfry stage above.

The octagon is well proportioned and lofty, and contains the finest set of chimes in Europe; which peal out almost incessantly. They are played every quarter of an hour by machinery, which may be seen by those who take the trouble to ascend the tower; and three times a week a selection of melodies is performed by a musician.

The general effect of the Belfry is everything that could be desired, and forms a most picturesque composition. It has, however, one or two weak points; for instance, the thin cardboard-looking finishes of the circular turrets at the angles of its lowest stage, and the stuck-on square projection above, with a sunk circular panel containing no dial: a considerable portion of its detail also will not bear a minute examination.



Belfroi, Les Halles
Bruges



ANSTADT LITHOGRAPHED BY THE PROPRIETORS OF THE "BRITISH ARCHITECT"

PLATE XXX.

DORMERS, &c., BRUGES.

THIS plate contains drawings of two characteristic Dormers; one from the group of buildings formerly the residence of the family Van der Gruuthuus, and the other from the interior Courtyard of the Halles.

The former is one of a series of five, that are to be seen above the ridge of a house facing the square, in front of the Church of Notre Dame, and this picturesque bit of grouping, terminated at the end by an octagonal tower, with hipped roof and leaded finial, forms a charming study in colour. Unlike the canal front, illustrated on Plate 27, which is of brickwork, these Dormers are built of stone, and, as may be seen from the sketch, are of a very ornate character, with pointed arched heads filled in with sunk cusped tracery, and crocketed gablets surmounted by odd-looking finials. Their sides and roofs are slated, and work back into the steep pitched roof of the main building.

That from the "Halles" is carried out in woodwork, and is of early Renaissance character, retaining, however, one or two peculiarities of its Gothic predecessors; one of them being the pointed projecting hood to the roof, which is hipped back to the ridge. Dormer windows with pointed canopies are frequently met with in Belgium, and often contain pulleys, which were used for hoisting up articles of various descriptions, the high pitched roofs of ancient buildings at one time being largely used for warehousing goods.

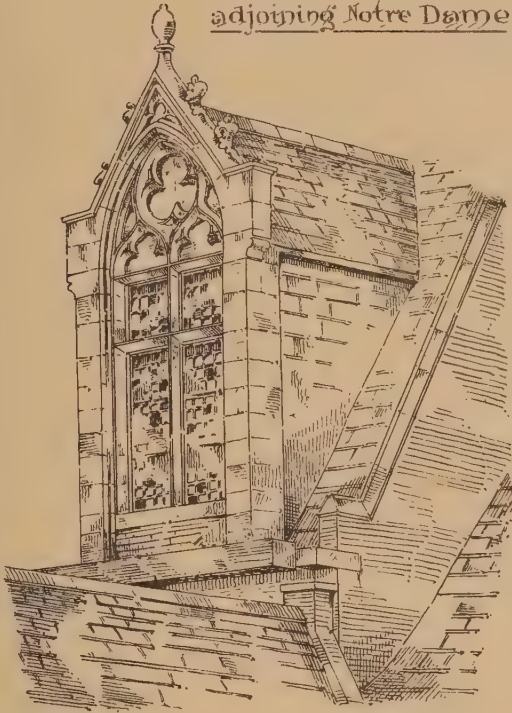
This Renaissance Dormer, resting upon a wooden eaves cornice, supported by quaintly carved consoles, its angles treated as pilasters with Ionic carved capitals, and with its overhanging pointed roof canopy, is an interesting example of its class.

A scrap of the simple but effective Wrought Iron Railing, which fences in the enclosure of the Cathedral Church of St. Sauveur, serves to fill up the plate.

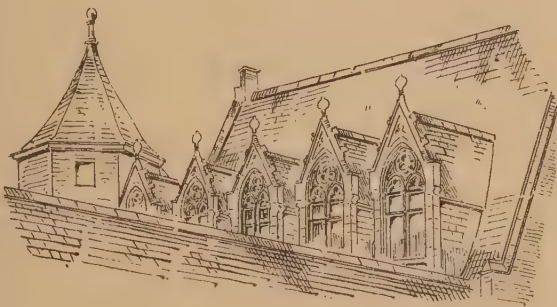
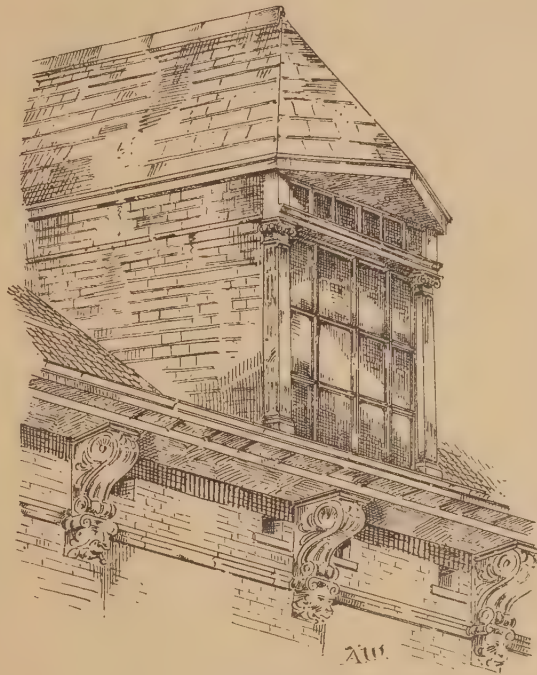


: Dormers &c. Bruges. :

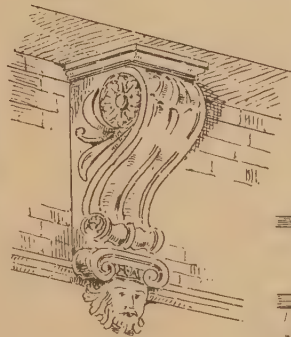
Enlarged Sketch of
Dormer to building
adjoining Notre Dame



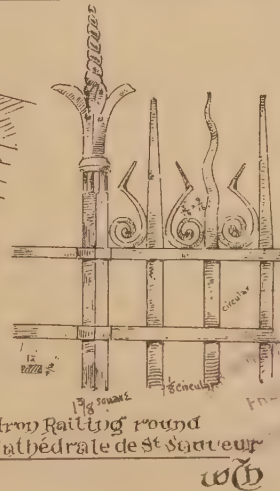
Dormer in the Interior
of Courtyard, Les Halles,



Group of Dormers to
building adjoining
Notre Dame.



Corbel under
Eaves Cornice



Iron Railing round
Cathédrale de St Sauveur

HÔPITAL DE ST. JEAN; AND BUILDING OPPOSITE THE CATHÉDRALE DE ST. SAUVEUR, BRUGES.

THE Hôpital de St. Jean is one of the sights of Bruges, famous on account of containing the masterpieces of the celebrated Flemish artist Hans Memling, who flourished during the Fifteenth century. These are to be seen in the Chapter House of the Hospital, which has existed as a charitable institution for the nursing of the sick for upwards of five centuries.

A gateway opposite to the western portal of Notre Dame gives admittance to the building, which is situated in the rear, at some little distance from the street. The façade illustrated adjoins the gateway just alluded to, and was sketched from the square in front of Notre Dame. It displays some of the characteristic Flemish architectural features which have been previously referred to in connection with preceding plates, viz., the series of windows enclosed in vertical recessed panels, the ogee-shaped shoulder corbels for narrowing these recesses as the windows diminish in width in rising upwards, and the fantastic interlacing cusped tracery carried out in brickwork.

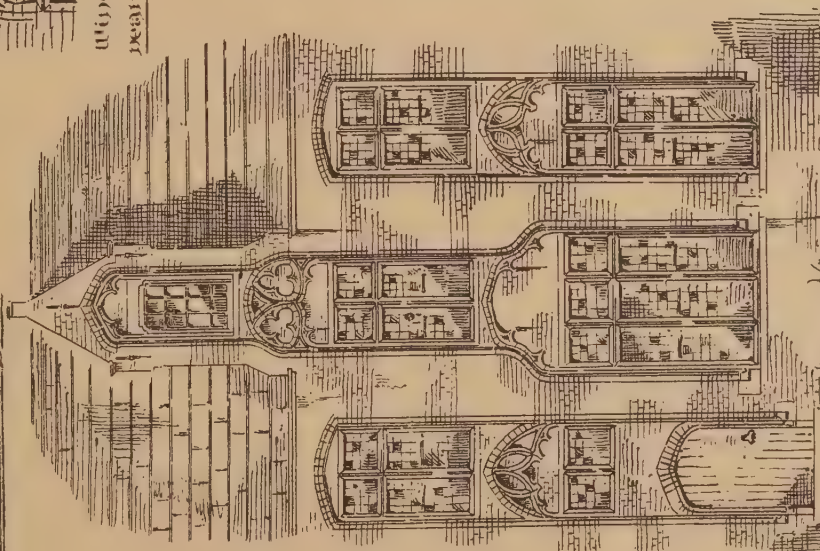
The Building opposite the Cathédrale de St. Sauveur is later in date than the Hôpital de St. Jean, and is an example of an early Renaissance gable end.

It will be noticed, that although in this case the windows retain their mullions and transoms, the vertical recessed enclosing panels, common to late Gothic types, are omitted. The lower range of windows have flat arches in brickwork, strengthened by means of additional relieving arches, which are decorated with carved key and skewback stones.

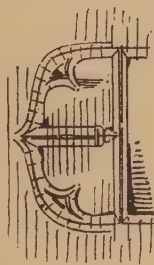
Those in the upper storeys have semi-circular arches turned over the lintels, the enclosed panels being filled in with carved cartouche ornaments. This feature is not often observed in Bruges, but is frequently met with in Ghent and Ypres. The inevitable crow-stepped gable completes the whole.



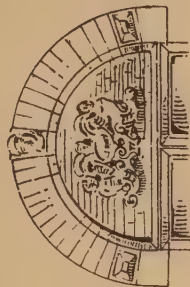
Hôpital de St Jean & Building
opposite Cathédrale de St
Sauveur, Bruges,



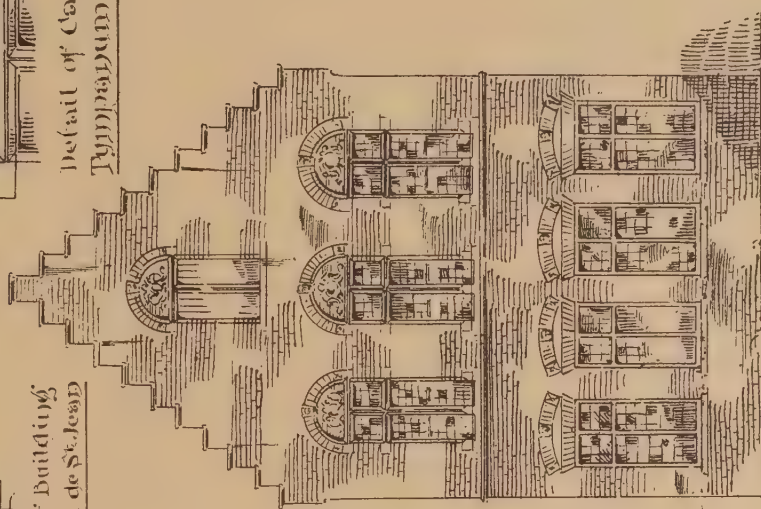
Elevation of portion of the
Hôpital de St Jean



Window Head of Building
near the Hôpital de St Jean



Detail of Carved &
Tympanum of Arch



Building opposite the
Cathédrale de St Sauveur

PLATE XXXII.

CATHÉDRALE DE ST. SAUVEUR, AND ÉGLISE
DE NOTRE DAME, BRUGES.

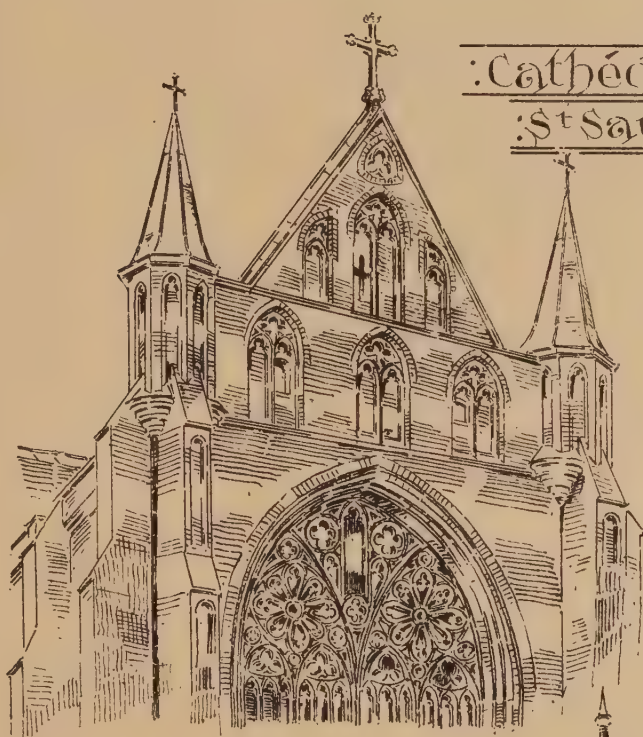
THE Cathedral Church dedicated to St. Sauveur lies near the Station, and its massive, low roofed tower of Romanesque design is a conspicuous object in the landscape as you approach Bruges by rail. The tower was added to the building during the present century, at a time when the whole fabric underwent the process of restoration. The greater portion of the Cathedral dates from the Thirteenth or Fourteenth century, and is built of brick.

It must be confessed that externally the structure is cumbrous looking and ugly, but the Chapels radiating from the apsidal choir form an effective piece of grouping; and the gable ends of the transepts, flanked at the ends by octagonal turrets, corbelled out from the upper weatherings of the buttresses, are happy in their general proportions and detail. The large transept windows still retain their elaborate tracery, though whether it is ancient, or was inserted at the time of the restoration, I do not feel prepared to say; and the upper wall space of the gables is enriched with small two-light traceried windows, carried out in brickwork, the apex stone being surmounted by a metal cross.

The two Tourelles depicted on the lower half of the plate flank the western gable end of Notre Dame. They are circular on plan, enriched with attached brick shafts of small diameter, bound together at intervals by horizontal brick string courses, dividing the surface into long vertical strips, finished at the top with stone capitals, the recessed spaces spanned with cusped arcadings.

The spirelets are covered with slates, and terminated by leaded maundrils or finials, the slates being tilted forward at the eaves in a slightly curved line. Lit up by the sun the charm of these turrets is beyond description, and nothing can excel them for subtle effects of light and shade, and wealth of artistic colour.

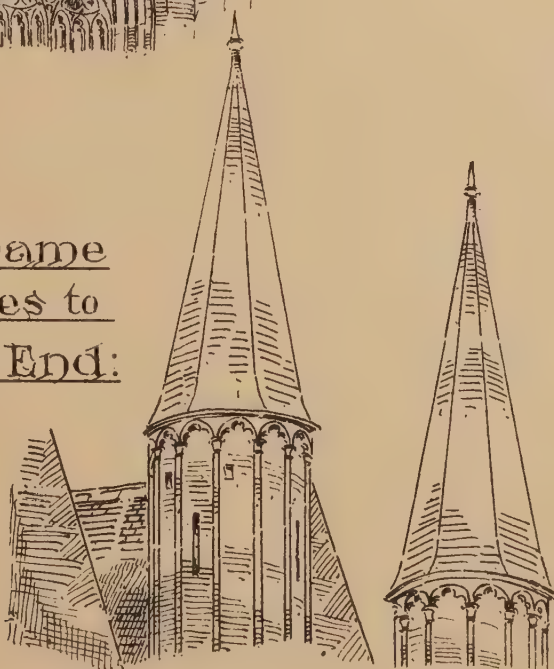




:Cathédrale de:
:St Sauveur: Bruges:

Gable End of
North Transept

:Eglise de Notre Dame
Bruges: Tourelles to
Western Gable End:



W.D. and A.W.

PLATE XXXIII.

CATHÉDRALE DE ST. SAUVEUR, BRUGES.

DOORWAY BETWEEN CHOIR AND TRANSEPTS.

INTERNALLY, the Cathédrale de St. Sauveur is lofty and well-proportioned: but unfortunately the effect is marred to a large extent by the gaudy colouring which has been introduced, covering both walls and vaulting, the surfaces being dissected all over by black horizontal and vertical lines to represent masonry.

The Choir, from north to south transept, is surrounded by an ambulatory, and side Chapels radiating from its apsidal end. Above the high altar is a "Resurrection," by Janssens, and on either side are marble monuments in memory of Bishops Castillion and Susteren. From the transepts and ambulatory, the choir is approached through two or three handsome doorways, enclosed in massive architectural compositions of Renaissance style, carried out in black and white marble.

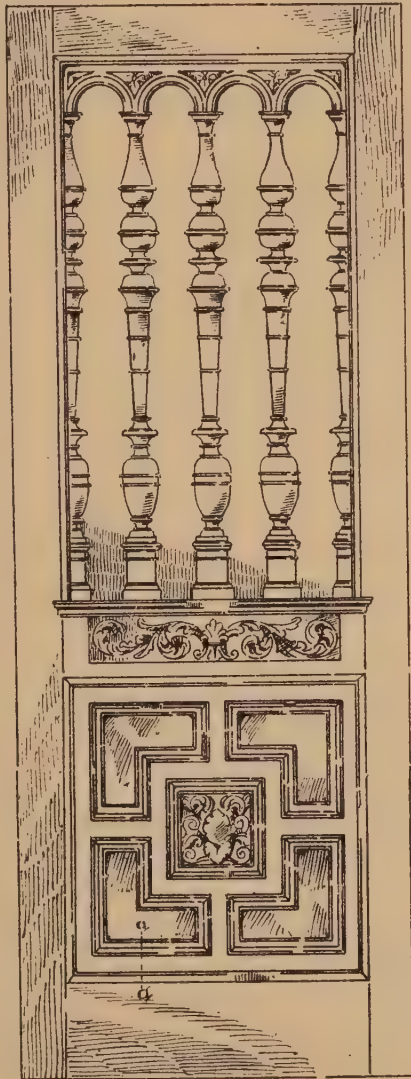
The Doors, constructed of oak, are hung folding; one half being shewn on the accompanying plate, together with several larger sized details. The lower portion is elaborately panelled, and the lock-rail carved with flowing acanthus foliage, while the upper part is open save for the insertion of a row of polished brass balusters, displaying exquisite contour of moulding in their sections.

The Chapel of St. Barbara and the Chapel of the Shoemakers' Guild also contain finely carved Doorways; the one dating from the early part, and the other from the latter portion of the Fifteenth century.

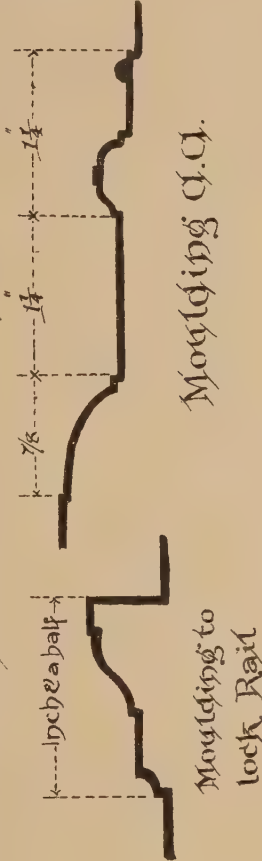


Cathédrale de St Sauveur: Bruges:

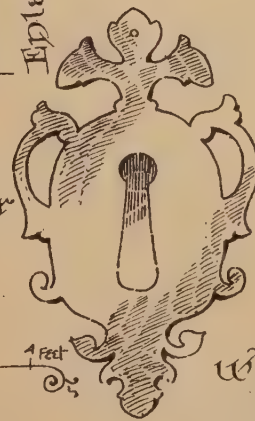
Doorway between Choir
and Transepts x x x x



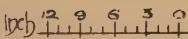
Enlarged sketch of Baluster to Door panel



Escutcheon
Plate to Door



Scale of Feet



1 foot

with BIRMINGHAM
FREE
LIBRARIES

PLATE XXXIV.

CATHÉDRALE DE ST. SAUVEUR, BRUGES.

CARVED STALL END.

NOTICEABLE features in the Choir of the Cathédrale de St. Sauveur are the elaborately carved Stalls, adorned with armorial bearings of the Order of the Golden Fleece (*Toison d'Or*). This Order was founded by Philippe le Bel, Duke of Burgundy and the Netherlands, at Bruges, in the year 1429, at the time of his marriage with Isabella, daughter of the King of Portugal.

The Stalls date from the early part of the Fifteenth century, but have undergone many alterations from time to time. The End illustrated will give some idea of the richness of these pieces of ecclesiastical furniture. The top rail, carved with a running leaf ornament, is surmounted by a lion couchant; an octagonal shaft, with moulded band and base and carved capital, runs up the front edge, and the central moulded and traceried arched panel is filled in with a carved representation of a monk writing a missal, with a winged animal seated at his feet.

The misereries are, as usual, enriched with carving, many of the subjects being of a grotesque character. Further details, and a section through these interesting examples of woodwork, may be seen in "Architectural Sketches from the Continent," by R. Norman Shaw, R.A.



Cathédrale de St Sauveur: Bruges:

Carved Stall End
with enlarged Sections
of Mouldings x x x x



Capping
Mould

Section
a.a.

Section of Mouldings to Shaft

Section
B.B.

Scale of Feet

10 9 8 7 6 5 4 3 2 1

W.H.

BIRMINGHAM
FILE
LIBRARIES

ARCHERS' GUILD OF ST. SEBASTIAN; AND TOWER OF NOTRE DAME, BRUGES.

AT the end of the Rue des Carmes, and close to the canal which encircles the city, is situated the Archers' Guild of St. Sebastian. With the exception of the turret towering overhead, there is nothing about the street front to attract particular notice; and in order to see the building to advantage it is necessary to proceed through the vaulted corridor to the archery ground beyond, from which a good view of the principal façade may be obtained.

The sketch illustrated, however, was made from the top of the canal bank, in close proximity to one of the picturesque wooden windmills which abound in such large numbers in the Low Countries. From this point of sight the turret composes admirably with the panelled and traceried gable end (crow-stepped as usual), the expanse of fore-shortened roof, and the foreground of foliage.

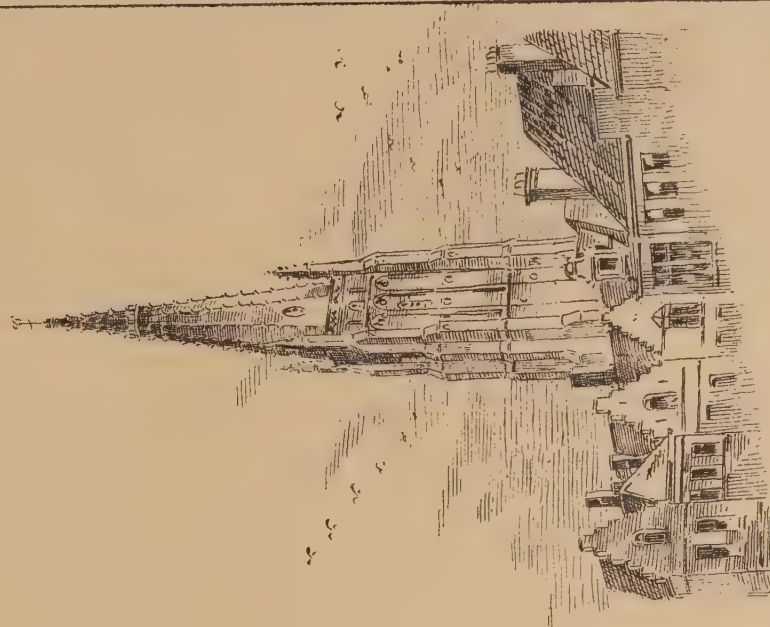
Considerable fertility of invention and originality of detail is displayed in this conspicuous feature of the building, which is designated in one of the local guide-books by the name of "*la délicieuse tourelle*." Delicious it may be, according to the taste of the critic; but whether or no, it is certainly eccentric. As it rises from the ground it is first square, then octagonal, next circular, and finally octagonal again, its stages increasing in width as the roof is reached, the arched corbellings out, and moulded finishes to projecting angles, being nearly all carried out in brickwork.

In the interior is to be found a bust of Charles II. of England, who was, while resident in Bruges, elected King of the Archers; also a portrait of the Duke of Gloucester, his brother.

The finely proportioned Tower of Notre Dame, with its crocketed spire and angle pinnacles, was sketched from an upstairs window of the Hôtel Panier d'Or, an old-fashioned Flemish hostelry in the Grand Place, situated on the opposite side of the square to the belfry. It is 390 feet in height, and was restored in 1854-58, the original work being of the Thirteenth century. It stands out clear and distinct above the buildings surrounding the Market Place, with their crow-stepped gables and fantastic dormers, amongst which may be noticed a house bearing the sign "*Au Lion Belge*," which is noted as being the residence of Charles II. during his exile from England.

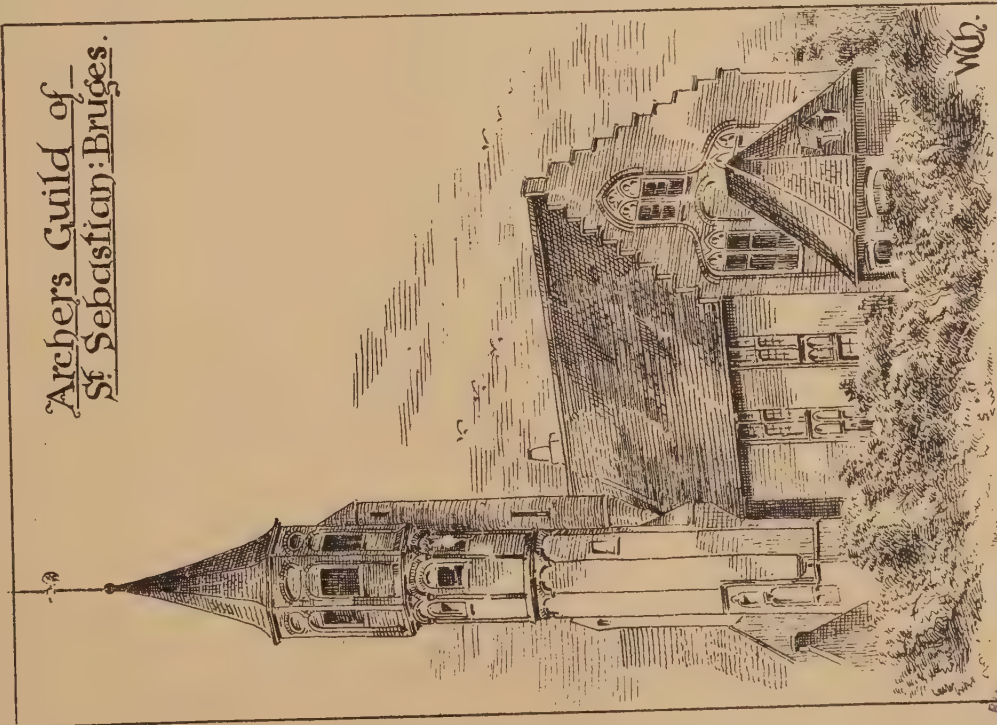


Tower of Notre Dame :
Bruges.



AM.

Archers Guild of
Sf. Sebastian: Bruges.



W.D.

MAISON DES BATELIERS; QUAI AUX HERBES; GHENT.

THE Maison des Bateliers, better known to the English tourist as the Old Skippers' House, is justly considered the finest piece of Gothic domestic architecture that is to be seen in Ghent.

It, and two or three other adjoining picturesque houses, including the Halle au Blé, are situated on the Quai aux Herbes, in the heart of the city, and the sketch was made from the Quai au Blé, on the opposite side of the canal. It was erected in the year 1573, and on its gable end may still be observed the arms of Charles V. and the watermen's insignia, though the carving is much defaced, and before long they will be entirely unrecognisable. The whole façade is overspread with elaborate detail, and carved worked is lavished upon it with the utmost profusion.

A flight of steps leads up to the entrance, which has a heavy oaken door, framed out of thick boards, moulded on the face like the linen-fold ornament one is accustomed to see in panels. Above the transom, in place of a fanlight, is a panel, containing a finely carved representation of a three-masted vessel of antique build, resembling a Spanish galleon.

The ground-floor windows have Tudor-shaped arches, and are separated one from another by well-moulded jambs or mullions, with small attached shafts. The wooden casements are modern. The fenestration of the upper portion of the house is everything one could desire in the way of composition and richness of detail. Between the first and second floor windows is a row of panels containing shields, with other heraldic accompaniments. The window openings in the upper part of the gable, instead of being glazed, are covered with wood shutters.

The designer, in treating his gable end, has produced a most picturesque and fantastic conception, and there is an artistic *abandon* about it which is charming. The sloping sides are stepped, and a series of ogee-curved moulded weatherings ascend up to the apex, intersected by tall octagonal pinnacles, which are tied back to the gable midway in their height by curved crocketed arms.



Maison des
Bateliers.

Quai aux Herbes.
Ghent.

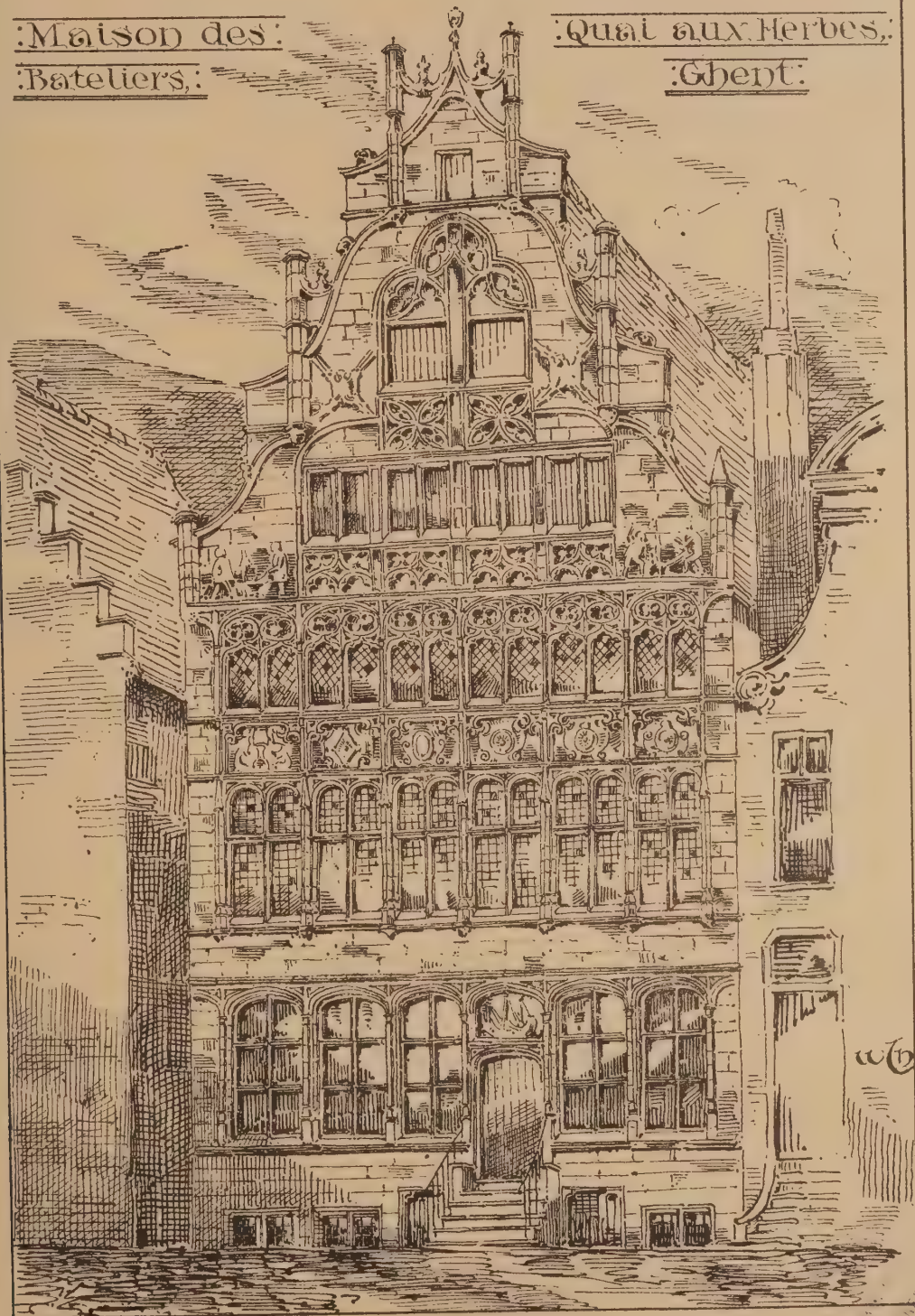


PLATE XXXVII.

OLD HOUSE NEAR THE HÔTEL DE VILLE,
GHENT.

IN Ghent of to-day, a thriving commercial town, the seat of the cotton trade in Belgium, the ancient buildings of interest do not salute you at every footstep as is the case in Bruges. Here, they are interspersed amongst much modern work, and require a little hunting up; but a brisk walk through the city reveals to the architect many picturesque studies for his pencil.

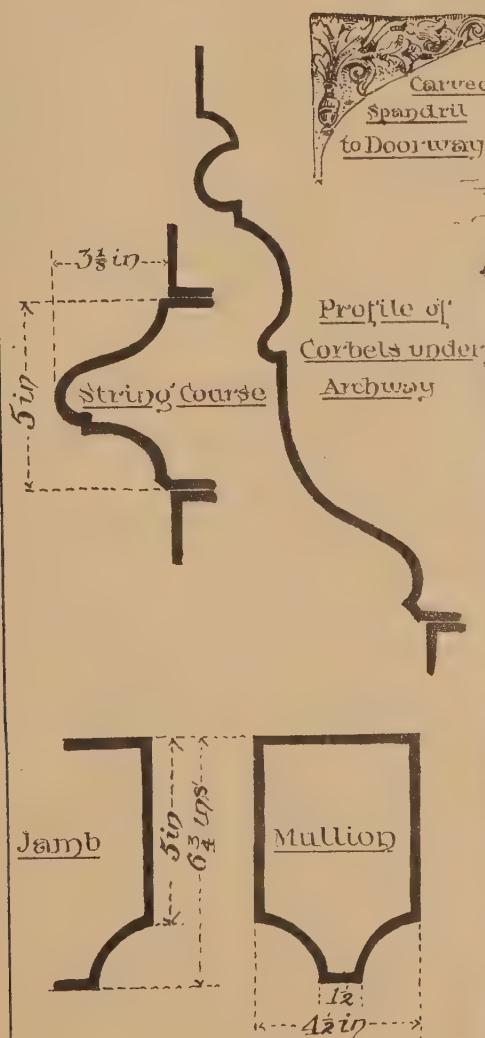
Passing the Hôtel de Ville, which has two fronts, one Italian Renaissance in style, and the other florid Flamboyant Gothic—the latter undergoing restoration, and emerging from its time-honoured garments in a brand-new dress,—we come across one or two interesting domestic buildings in an adjoining street, one of which forms the subject of the sketch illustrated.

Here, we see a gable end as usual, fronting the street, the upper storeys above the first floor windows projecting over the footway, and carried on moulded corbels supporting low pointed arches. These corbelled out projections constitute a feature which is often met with, both in buildings of Gothic character and others of early Renaissance style, and the effect of light and shade produced by this means often proves very pleasing.

The steps of the gable end are relieved from their customary rather wearisome monotony, by a resort to an ingenious little artifice; the sides of the steps are turned round anglewise, forming V-shaped projections in front of the face of the brickwork, which are terminated at their lowest extremities by little moulded pointed corbels. A Tudor arched panel between the second and third tier of windows, encloses a carved figure of a sturdy individual in a warlike attitude, with shield and uplifted spear.



: Old House near the:
: Hotel de Ville, Ghent.:



W.H.

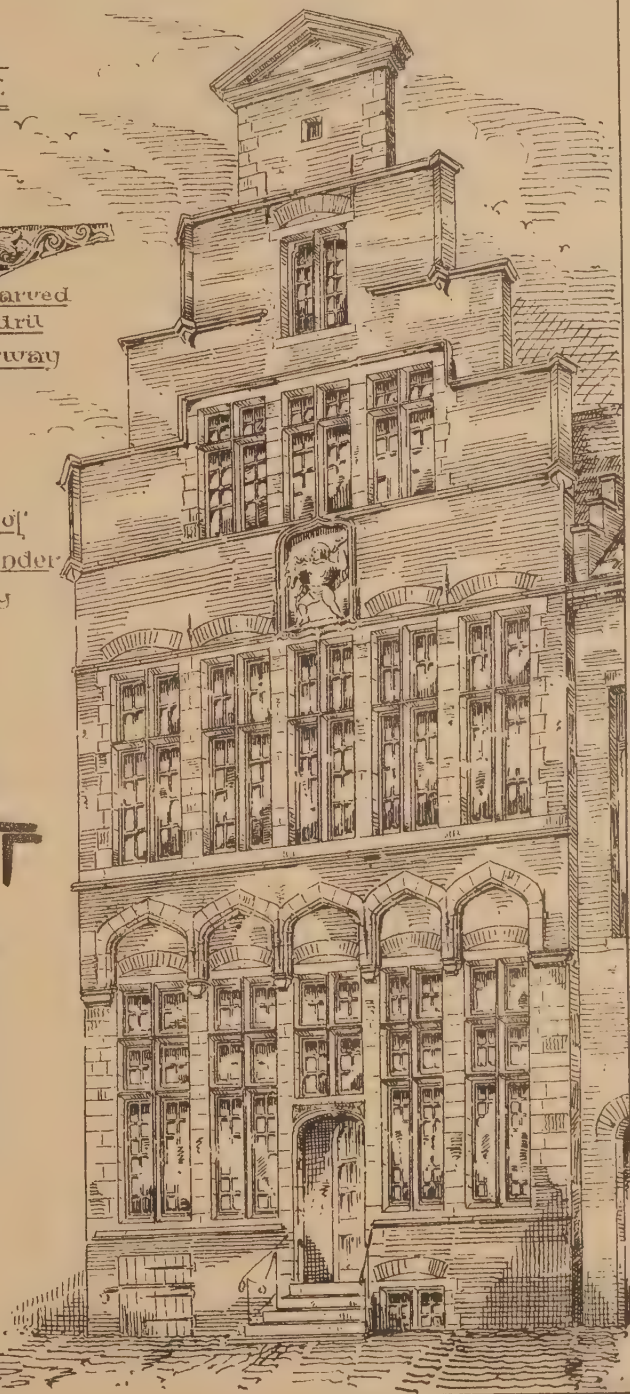


PLATE XXXVIII.

DETAILS FROM OLD HOUSE NEAR THE HÔTEL DE
VILLE; AND MAISON DES BATELIERS;
GHENT.

THE buildings from which these details are taken have been so fully described in connection with the two preceding plates, that it is a difficult matter to say anything new in the way of description.

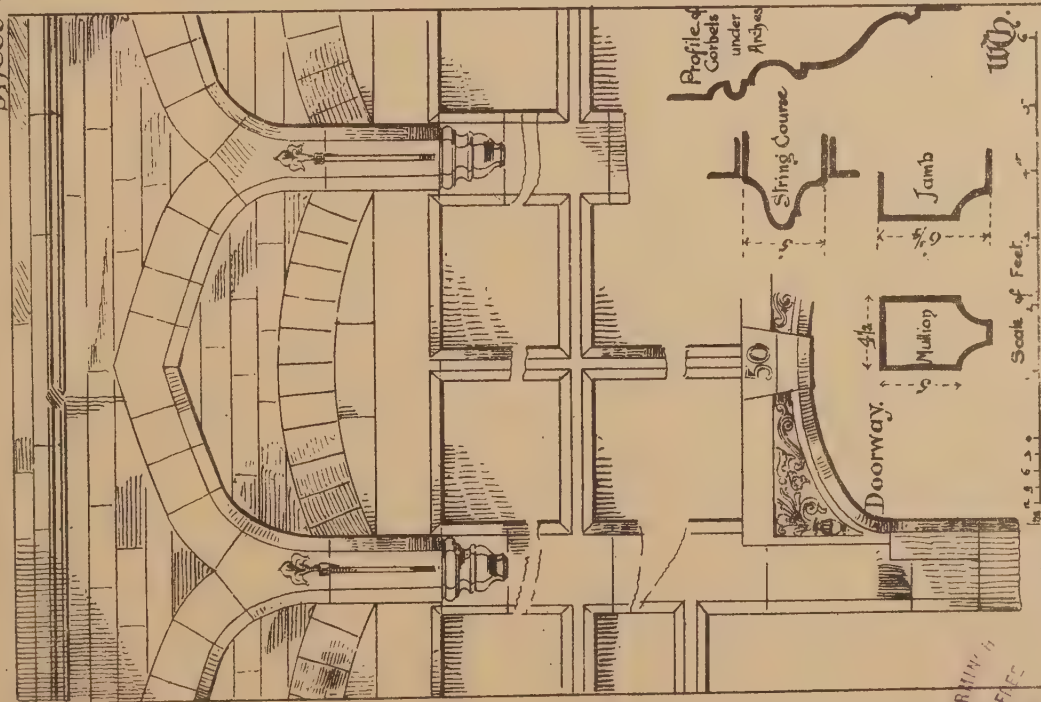
However, the drawing on the left side of the plate, illustrating the Old House near the Hôtel de Ville, and shewing the details of the doorway and windows of the ground floor, with the arcading above, supporting the projecting portion of the overhanging front, exhibits specimens of the ornamental wrought iron ancrs, which are features commonly met with in Flemish work.

At the different floor levels tie rods are inserted from the front to the back of the building, to bind the fabric together and give it additional strength; the projecting ends being forged into loops, into which the ancrs are inserted as keys, and wedge-shaped bits of iron are then driven in to stiffen them. These ancrs are usually elaborately worked, and of ornamental design, and often assume the figures of the year during which the building they adorn was erected.

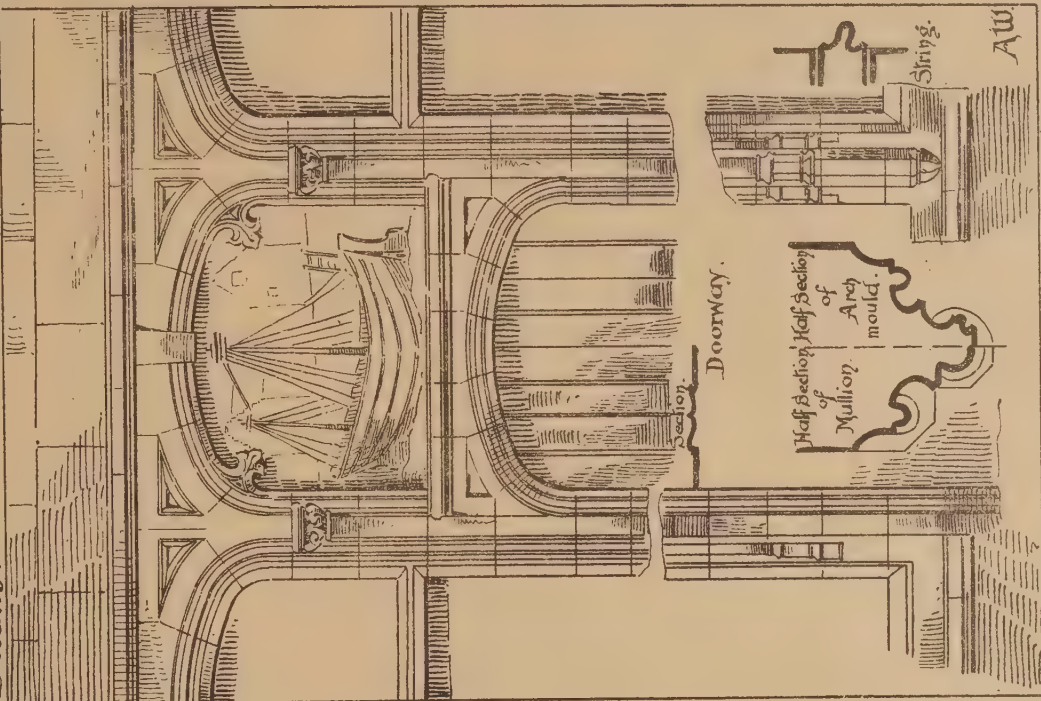
The details from the Maison des Bateliers will serve the purpose of giving some little idea of the richness of the moulded work employed in the erection of this sumptuous edifice.

The piers between the windows of the ground floor storey are well moulded, and enriched with small attached circular shafts with moulded bases and carved capitals, and the cuspings of the inner order of arch mouldings are decorated with carved foliations. The carved panel in the fanlight of the doorway, representing a ship of antique build, has already been referred to.





Old House near Hotel de Ville, Ghent:



Maison des Bateliers, Ghent:

HOUSE OF THE DUKE OF ALVA, MARCHE DU VENDREDI, GHENT.

THIS House, with its lofty circular tourelle and steep stepped gable, at the corner of the Marché du Vendredi, is said to have been occupied by the notorious Duke of Alva during his residence in Ghent.

The Marché du Vendredi, or Friday Market, is a large square in the centre of the city, surrounded by buildings of ancient date, and it is noted as being the place where most of the important events in the annals of Ghent have taken place. Auto-da-fés were frequent occurrences during the rule of Charles the Fifth's celebrated and cruel General, and as a consequence of his merciless persecution, numbers of the inhabitants emigrated, leaving the city depopulated to a large extent.

A statue to the monarch just referred to at one time occupied the post of honour in the market-place, but it was destroyed by the French Sans-culottes during the revolutionary period of the end of last century, and has been replaced by a bronze statue by Devigne-Qugo of JACQUES VAN ARTEVELDE, the celebrated "Brewer of Ghent." Here, the citizens paid homage to the Counts of Flanders on their accession, the occasions being made spectacles of princely magnificence, and on this historic ground the standard of revolt was raised in times of popular tumult.

The building illustrated is not remarkable for anything beyond its picturesque grouping and its historical associations, and is now used as a second-hand clothes shop. In the distance behind the roofing may be seen the spires of the Church of St. Jacques, founded in the year 1100.





Duke of Alva's House · Marche du Vendredi · Ghent · *with*

PHOTOLITHOGRAPHED BY THE PROPRIETORS OF THE "ARTIST ARCHITECT"

LIBRARY

TOWER AND WESTERN GABLE, ÉGLISE DE ST. NICHOLAS; AND OLD CLOTH HALL; GHENT.

THE upper portion of the Church of St. Nicholas, rising above the roofs of the buildings surrounding the Marché-aux-Grains, was sketched from a window of the Hotel de Vienne, on the opposite side of the Square. It is the most ancient Church in Ghent, its foundation dating from the Tenth century, but the greater portion of the present building was erected at the commencement of the Fifteenth. Externally, it is perhaps the most picturesque Church in the city, and in this respect outrivals the Cathedral of St. Bavon, which is uninviting as regards its architecture, although its interior is richly decorated, and full of objects of interest.

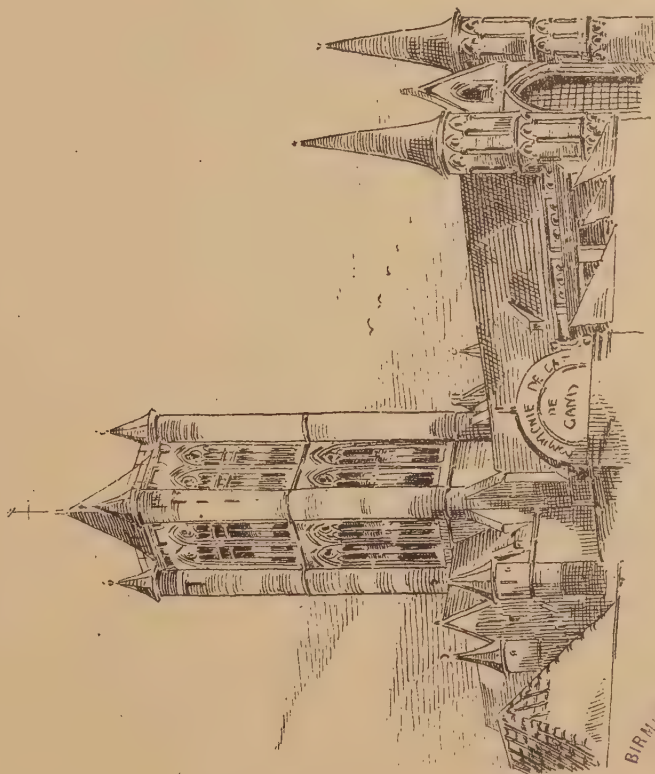
In St. Nicholas', the circular tourelles which flank the angles of the tower and gable ends of nave and transepts, produce an effect of considerable charm and piquancy, and lend themselves to subtle variations of light and shade as the sun traverses the heavens from east to west. The greater portion of the works of art, and other treasures which it contained, were either destroyed or disappeared during the religious wars, and the interior has since been modernized, and is now of an unattractive character.

The second subject of illustration, the Old Cloth Hall (Salle d'Armes), situated in the Rue St. Jean, close to the belfry tower, was built in the year 1325, and is deservedly worthy of notice on account of its architecture.

The adjoining Belfry rises to a considerable height, and from its top-most gallery commands a fine prospect of the city and surrounding country. The tower was repaired in 1855, and a bell chamber and low spire, constructed of cast iron of wretched design, added, painted a yellow drab to resemble stone. Its finial carries a fine dragon of copper gilt, which was brought as a trophy from Constantinople by the men of Bruges in one of the early Crusades; but was afterwards taken from them by the Gautois, after their conquest of Bruges under Philip van Artevelde in the Fourteenth century.



Eglise de St Nicholas.
: Ghent :

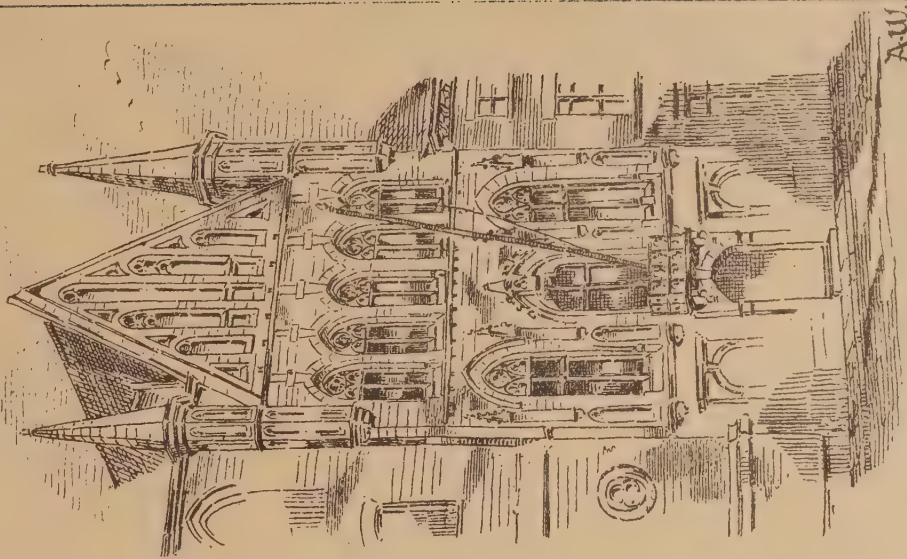


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Old Cloth Hall
: Ghent :



A. W.

PLATE XLI.

OLD MEDIÆVAL HOUSE, RUE DE LILLE; AND
MISCELLANEOUS SKETCHES; YPRES.

YPRES (Flemish, *Yperen*), is an ancient town in the south-western corner of Belgium, near the French frontier, which lies out of the ordinary beaten track of the tourist, and is noted for its manufacture of linen and lace. At the present time its inhabitants only number about 15,000; but in its palmy days of the Fourteenth century, it had a population of upwards of 200,000. It was originally strongly fortified, and still retains the old walls and moats surrounding the town; the margins of the former being laid out in pretty walks and planted with shrubs and trees, and the surface of the water of the latter in summer time being almost covered with yellow and white water lilies in full bloom.

The buildings of Ypres, taking them collectively, are later in character than those of Bruges, and we do not observe so much domestic Gothic work, although there are one or two timbered houses yet to be seen, and in the Rue de Lille exists a fine example of a Decorated Gothic façade. It is built of stone, and, as may be seen from the plate, the lower portion of the building is tolerably plain; but the upper storey possesses a well-proportioned range of pointed traceried windows, and the remains of an elaborately-decorated parapet, with the springing of an octagonal angle turret. A steep-pitched slated roof, from which a quaint little wooden dormer peers over the parapet, and the end gable, its steps covered with pointed copings, completes this picturesque old House.

Several of the stepped gables in other parts of the town have, as their principal feature, a window surmounted by a well-carved cockle shell in a semi-circular shaped panel, enclosed in an architectural framework of brick, composed of pilasters carried upon pedestals with entablature and pediment. Specimens of the gables referred to may be seen on the remaining portion of the plate, with sketches to a larger scale of some of their leading features.



PLATE XLII.

ANCIENT RENAISSANCE BUILDING ADJOINING
THE CLOTH HALL, YPRES.

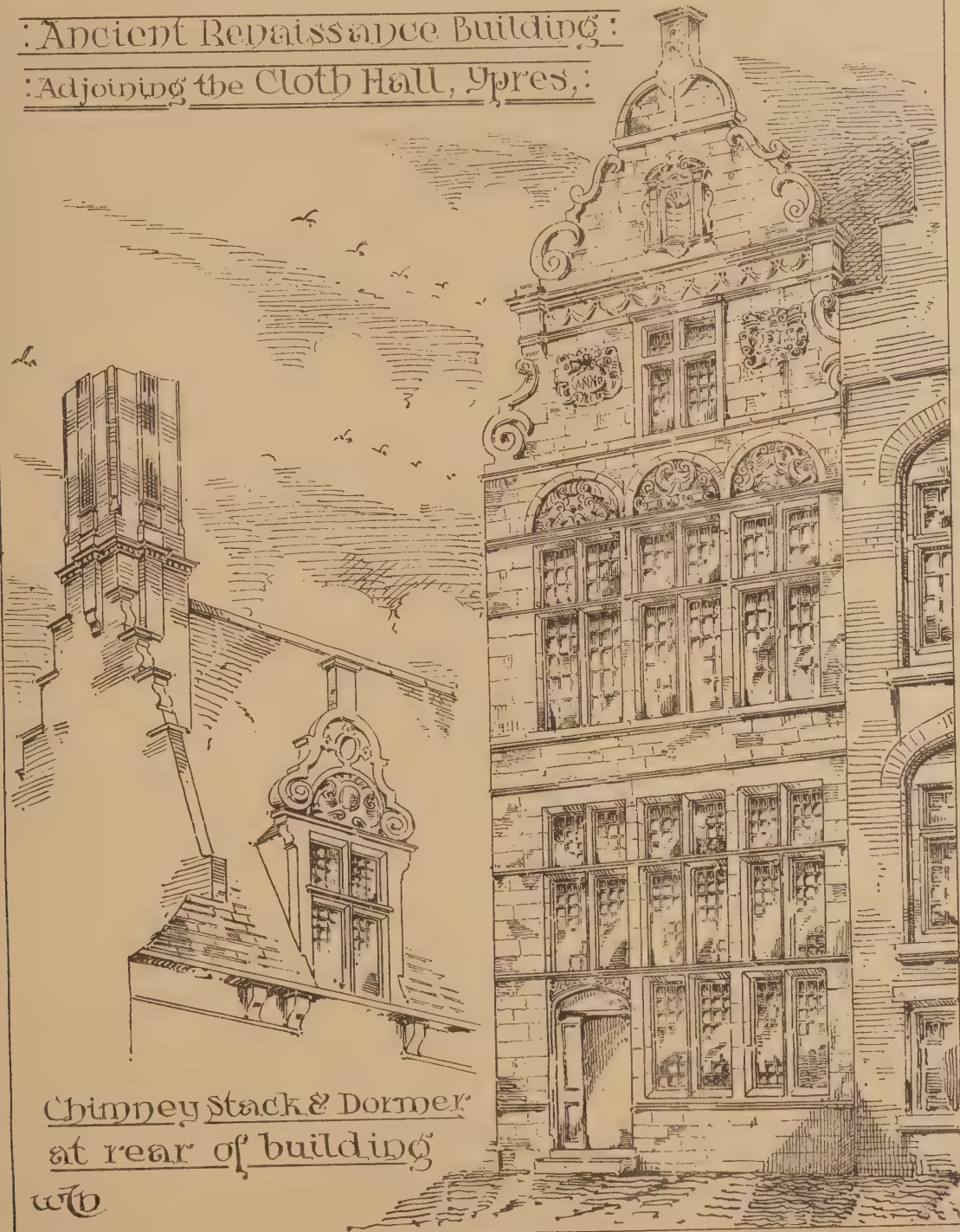
ON the eastern side of the Cloth Hall, and abutting upon it, is built the Town Hall, an extremely fine example of Renaissance work, designed by Jan Sporeman, and built in the year 1575. The ground floor is open to the square and used as a thoroughfare, the upper storey being supported on vaulting, carried by the columns of the exterior arcading.

The building has only recently emerged from the hands of the restorer, who appears to have carried out the work with good taste, and has happily limited himself to a reproduction of the old design where new masonry was necessary, without introducing anything of his own creation, foreign to the original conception. In its way, it is almost more picturesque than the Cloth Hall, and may be considered as one of the typical examples of early Flemish Renaissance; and it abounds in detail of the kind and quality which is being adopted so largely in the present day by R. Norman Shaw, Ernest George, T. E. Colcutt, and others, whose artistic predilections are well known.

The Building illustrated, although not forming a portion of the Town Hall, comes closely in contact with it, and was evidently built at the same time and designed by the same architect. It faces the Grande Place, and its quaint curvilinear gable end (which is similar in its characteristics to those of the Town Hall), decorated with strap-work ornament and carved arabesques, and the semi-circular panels above the first floor range of mullioned and transomed windows, filled in with richly carved cartouche work, is unique in its way. Some dormers in the rear, together with an ogee-stepped gable end, and a charmingly designed chimney stack in brickwork, which has unfortunately lost its upper portion, are not to be excelled for old-world grace and mellow colour, imparted by the kindly hands of time.



: Ancient Renaissance Building :
: Adjoining the Cloth Hall, Ypres, :



Chimney Stack & Dormer
at rear of building

W.C.

PLATE XLIII.

TOWER, CATHÉDRALE DE ST. MARTIN, AND
CARVED WOOD LINTELS, RUE DE LILLE, YPRES.
LANTERN, HOTEL DE VILLE, OUDENAERDE.

THE Cathédrale de St. Martin is a very fine and interesting example of Gothic architecture. The choir, dating from the Thirteenth century, and the entrance portal of the south transept, surmounted by a rose window of splendid design and proportions, are very much admired. The tower was designed by Master Utenhove, and was added to the Church in the year 1254. It still remains in its original condition, untouched by the hands of the restorer; but a large portion of the remainder of the sacred edifice has been recently refaced or rebuilt.

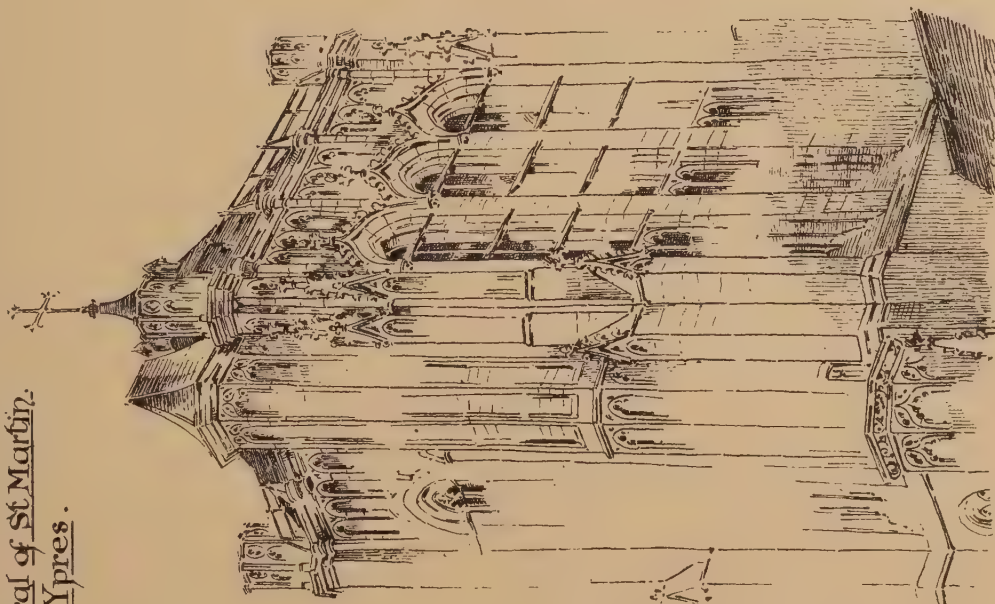
The interior contains several handsome Renaissance choir stalls, carved by Van Hoveke and Taillebert, and the latter is responsible for the triumphal arch carried across the opening between the pillars of the west porch. Among other objects of interest may be mentioned a brass font of the Sixteenth century, a carved pulpit, a late Gothic organ loft, and a picture in three compartments, representing "The Fall of Man and his Redemption," attributed to Van Eyck, but probably painted by Peter Porbus.

The sketches of the Carved Wood Lintels were taken from two adjoining houses near the Hôtel Tête d'Or, in the Rue de Lille. The houses in question were evidently erected in connection with an ancient religious institution, the chapel of which fronts upon the street, and possesses a fine gallery of early Renaissance character, carried out in oak, and supported by elaborately carved columns.

The remaining sketch illustrates the handsome crown-like traceried Lantern completing the tower of the celebrated Hôtel de Ville, at Oudenaerde. This Town Hall, though small, is considered one of the finest buildings in Belgium. It was erected in 1530, and is built in a very florid Flamboyant Gothic style. An arcade runs along the front, supporting a balcony, above which rises the tower previously alluded to. In the interior, the lobby to the Council Chamber is enclosed by a magnificent carved oak Screen of early Renaissance character, which is, without exception, one of the finest pieces of workmanship to be seen anywhere. It is to be regretted that a drawing giving some little idea of its beauty, cannot appear in these pages.



Cathedral of St. Martin.
Ypres.



Upper portion of Tower.

Hotel de Ville.
Oudenarde.

Sketch of Lantern.



Carved Door Lintels of House in the
Rue de Lille
Ypres.



W & A W.

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MUSÉE PLANTIN-MORETUS, ANTWERP.

ON the southern side of the Place du Vendredi is situated the Plantin-Moretus Museum, one of the most interesting and unique exhibitions that is to be met with in Flanders or elsewhere. It consists of the house and printing establishment of the celebrated printer, CHRISTOPHER PLANTIN, who established the business at Antwerp in the year 1555, which, from 1579 until the commencement of the present century, was carried on without intermission by him and his descendants.

The façade of the building fronting to the square was erected in 1761, when the house as it now stands was completed. It is decidedly commonplace in appearance, giving the visitor little or no idea of the interest which is attached to it, or the priceless value of the collection which lies hidden behind its dull exterior.

Sounding the bell, which is answered by a janitor in handsome uniform, admission is obtained within the porte cochère—the wide carriage entrance common to all Continental houses of importance—from which a charming view is at once obtained of the interior courtyard, around which the various portions of the building are grouped. The greater part of these buildings date from the beginning of the Seventeenth century, and correspond in period, as well as in general characteristics, with our English Elizabethan and Jacobean work. The general effect of the court, with its arcades sheltered from the glare of the sun, above which, framed in elaborate cartouche work, appear busts of the worthy owners, its mullioned windows glazed in leaded patterns, with here and there a quaint stepped dormer rising above the roof line, is highly picturesque; the effect being, no doubt, considerably enhanced by the luxuriant growth of an ancient vine, which festoons itself against the walls, its greenery contrasting admirably with the mellow, deep red tones of the brickwork background.

Two of the busts represented in the picture are those of Balthazar Moretus II. and Balthazar Moretus IV.; the former erected in 1683, and the latter in 1730. Barely visible, within the shadow of the arcade, are a fine oak staircase and an ancient marble pump, both of which will be referred to in the succeeding pages.





Musée Plantin-Moretus Antwerp.
View of Interior Court

W

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PLATE XLV.

MUSÉE PLANTIN-MORETUS, ANTWERP:

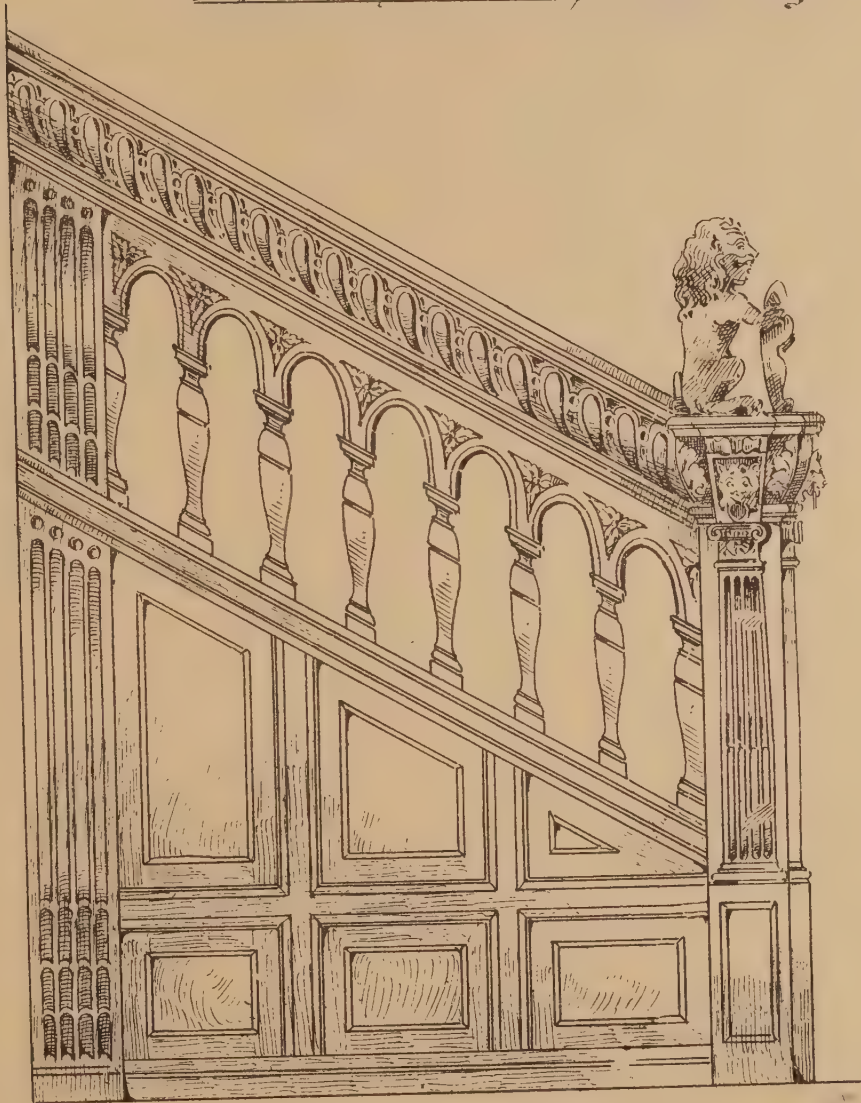
STAIRCASE IN ARCADE OF QUADRANGLE.

THIS Staircase, the spandril end of the lower flight of which forms the subject of our sketch, is located in the northern arcade of the quadrangle, and ascends to the apartments on the upper floor. It, like most of the other fittings of this interesting building is constructed of oak, and its original hue has turned into a rich brown colour with the lapse of years. The whole affair is substantial in the extreme, well adapted to withstand the wear and tear of centuries; its condition at the present time being nearly as perfect as on the day when it was completed in the year 1621.

The massive newel is enriched on its three principal faces with fluted and reeded Ionic pilasters supporting corbels, which project from the face of the capital, and are carved with lions' heads having bronze rings through their noses. The top of the capital forms a flat seat, upon which rests a carved lion terminal, sitting on its haunches, and holding with its paws shields of arms, which will be referred to later on in connection with the succeeding plate. The handrail, in its way, is as massive as the newel, and is handsomely carved; the balusters are square-shaped in section, instead of being turned, their mouldings following the lines of the rake of the stairs, and they serve to support the moulded semi-circular arcadings underneath the rail.



Plantin Museum, Antwerp :
Staircase in Arcade of Quadrangle :



Scale of Feet .

Inches 12 9 6 3 0

1

2

3

4

5

PLATE XLVI.

MUSÉE PLANTIN-MORETUS, ANTWERP:

DETAILS OF

STAIRCASE IN ARCADE OF QUADRANGLE.

THE Staircase, of which the details shewn on the accompanying plate form a part, has already been described to some extent in connection with the preceding illustration. These details being drawn to a larger scale than the elevation on Plate XLV., will enable the reader to form a better idea of the richness of the work.

The carved, painted, and gilded armorial bearings held by the lion forming the terminal of the newel, are those of Balthazar III., created a noble, and his wife, Anne Marie de Neuf. The arcaded balustrading has been previously alluded to, and does not here call for further mention. A section, however, of the massive handrail is given, by which it will be seen that the general contour of the rail not lending itself readily for the purpose intended, a smaller upper moulding is carved upon the top, which is capable of being firmly grasped by people making use of the staircase.

Near the foot of the stairs stands an ancient pump, of unique appearance, with basin or trough carved out of bluish grey marble; its fittings are of bronze, and above it is a perfect network of metal brackets, rods, and cranks.



PLATE XLVII.

MUSÉE PLANTIN-MORETUS, ANTWERP:

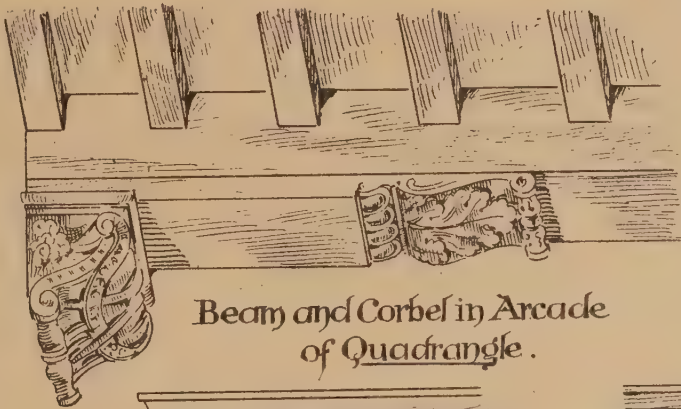
DETAILS OF WOODWORK.

CONTINUING the series of sketches from the Plantin Museum:—Further details are here given, exhibiting the craft of the joiner and cabinetmaker, the building being a perfect storehouse of characteristic Seventeenth century woodwork. The arcades round the quadrangle have timber ceilings, carried on massive oak beams, which are strengthened at the ends by bed plates with handsome finishes, carved with the acanthus leaf and egg-and-tongue moulding; these, in turn, are supported upon carved and moulded stone corbels, still retaining traces of the painting and gilding with which they were adorned; they all vary somewhat in design, and each bears the family motto, "Labore et Constantia."

The upper sketch on the plate illustrates the foregoing; and the remainder is given up to a portrayal of two examples of carved caryatides, forming portions of the pilasters of the wainscoting which covers the lower part of the walls of several of the principal apartments. Both represent sturdy types of humanity, and are boldly and effectively carved; the heads support Ionic voluted capitals, the lower portions of the bodies are terminated by carved foliations, and panelled diminishing pedestals with moulded bases supply the place of the extremities.



Plantin Museum:
Antwerp.



Beam and Corbel in Arcade
of Quadrangle.



Detail of Caryatides
forming pilasters
in wall boarding.



W & A

PLATE XLVIII.

MUSÉE PLANTIN-MORETUS, ANTWERP:

CHIMNEY PIECE,
AND DETAILS OF DOORWAY.

THE Chimney Piece illustrated forms the central feature of interest in the second apartment traversed by the visitor in his round of the Museum. It must, however, be confessed that it is a work of modern date; but it is so entirely in harmony with the rest of its surroundings, and is so thoroughly Seventeenth century in its characteristics, that its recent origin would not be suspected by the uninitiated. The lower portion, from the shelf downwards, is constructed of two or three varieties of polished marble; the canopy above, with richly decorated panelled cove finishing upon the ceiling, being faced with plasterwork.

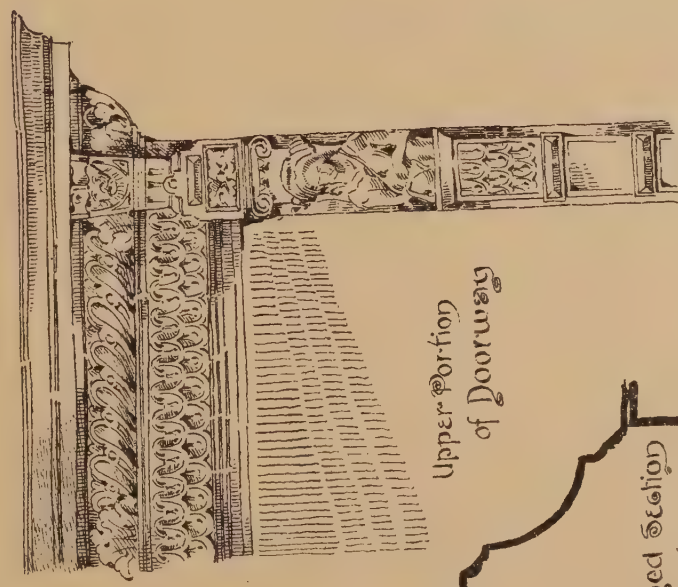
The portrait in the centre, surrounded by a cartouche framework in oak of florid design, was painted by Frans Pourbus the Elder, and represents CHRISTOPHER PLANTIN, the founder of the family. Suspended from the walls in various other parts of the room are other family portraits, most of them painted by Rubens; the remainder owing their colour to the brush of Bosschaert, surnamed Willebords.

In addition to the works of art just mentioned, the room contains some splendid pieces of furniture; one of them a fine specimen of marqueterie work, and the other, a cabinet of dark wood, inlaid with porcelain plaques, which are exquisitely painted.

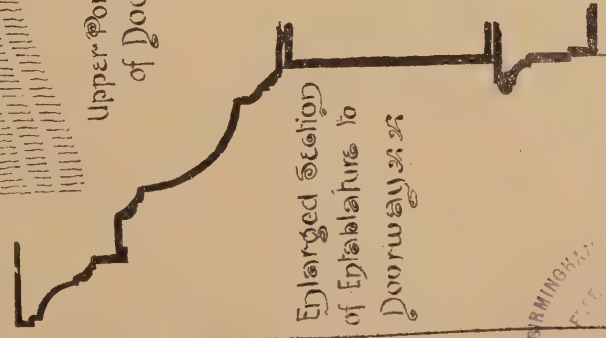
The remainder of the plate is filled up with details of the wood framework round one of the doorways, which are of a very ornate character; and other examples of these decorative fittings will be found on the succeeding pages.



Plattin Museum, Antwerp &c
Sketch of Chimney Piece and Doorway



Upper Portion
of Doorway

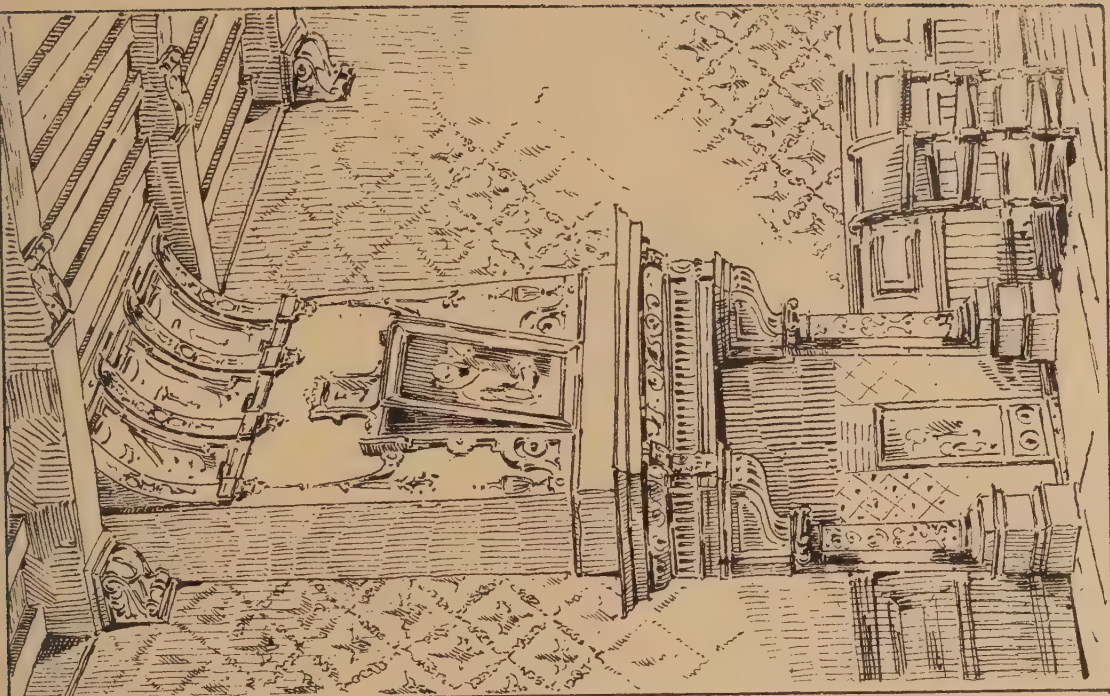


Enlarged Elevation
of Entrance to
Doorway



Base of
Chimney

W



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FIVE
LIB.

PLATE XLIX.

MUSÉE PLANTIN-MORETUS, ANTWERP:

SALON DES GRAVURES.

THE Salon des Gravures, situated on the first floor of the building, is one of the most interesting apartments in the Plantin Museum, and contains a splendid collection of engravings after Rubens, Jordaens, and Van Dyck, which are arranged in glass cases occupying the centre of the room.

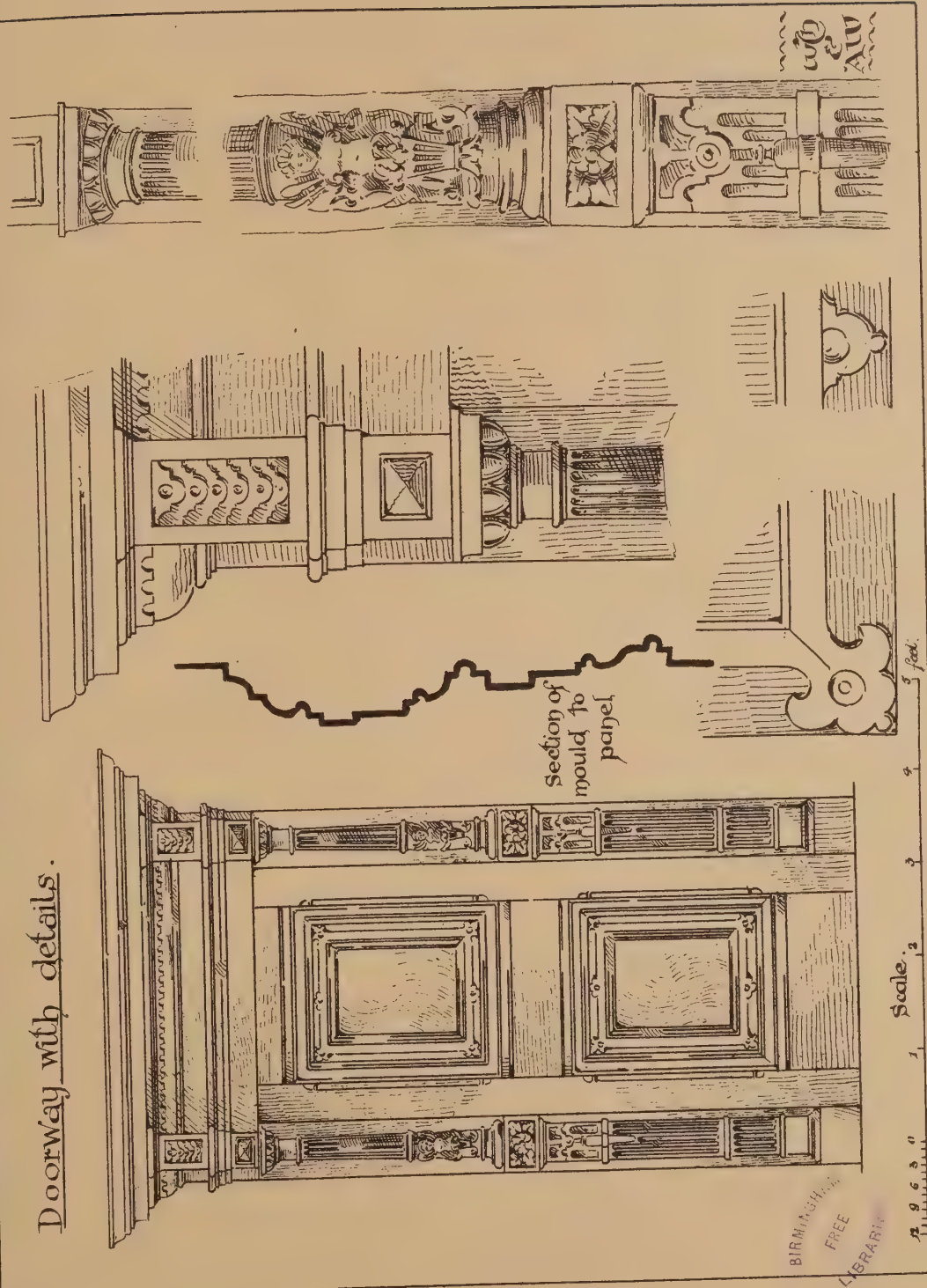
In common with the rest of the residence of the Plantin family, this room is rich in its decorative appointments, and more especially in its handsome carved woodwork. The example selected for illustration is a door, framed in two large panels enclosed within an elaborate architectural composition, an elevation of which is given, together with several details drawn to a larger scale. The sides of the doorway are composed of fluted shafts with boldly-carved podiums, enriched with winged figures, strap and cartouche work; the bases are well moulded, and rest upon fluted and rusticated pedestals, and the capitals are of a Tuscan type, their plainness being relieved by the use of the egg-and-tongue moulding.

Near this doorway is another of a similar character; and between the two hangs a portrait of the last surviving member of the family, who sold the estate to the Municipality of Antwerp.



Musée Plantin. Antwerp: Salon des Gravures:

Doorway with details.



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PLATE L.

MUSÉE PLANTIN - MORETUS, ANTWERP:

DETAIL OF STAIRCASE.

THE buildings comprising the Museum having been built at different periods, and been altered and added to from time to time, the floors of the upper apartments vary in their levels, necessitating a recourse to short flights of stairs in various places, to give means of access from one room to another, which are made into features of interest and are treated in a very artistic manner.

The example selected for illustration is one of the most pleasing and ornate of these Staircases; the newel is fluted, and its terminal takes the form of a conventionalized pineapple; the balusters are well moulded, and the space between them, instead of being left open as is usually the case, in this instance is filled in with a thin panel of wood, the upper portion of which is handsomely carved, and the lower part perforated in an arabesque pattern of scrolls and strapwork.

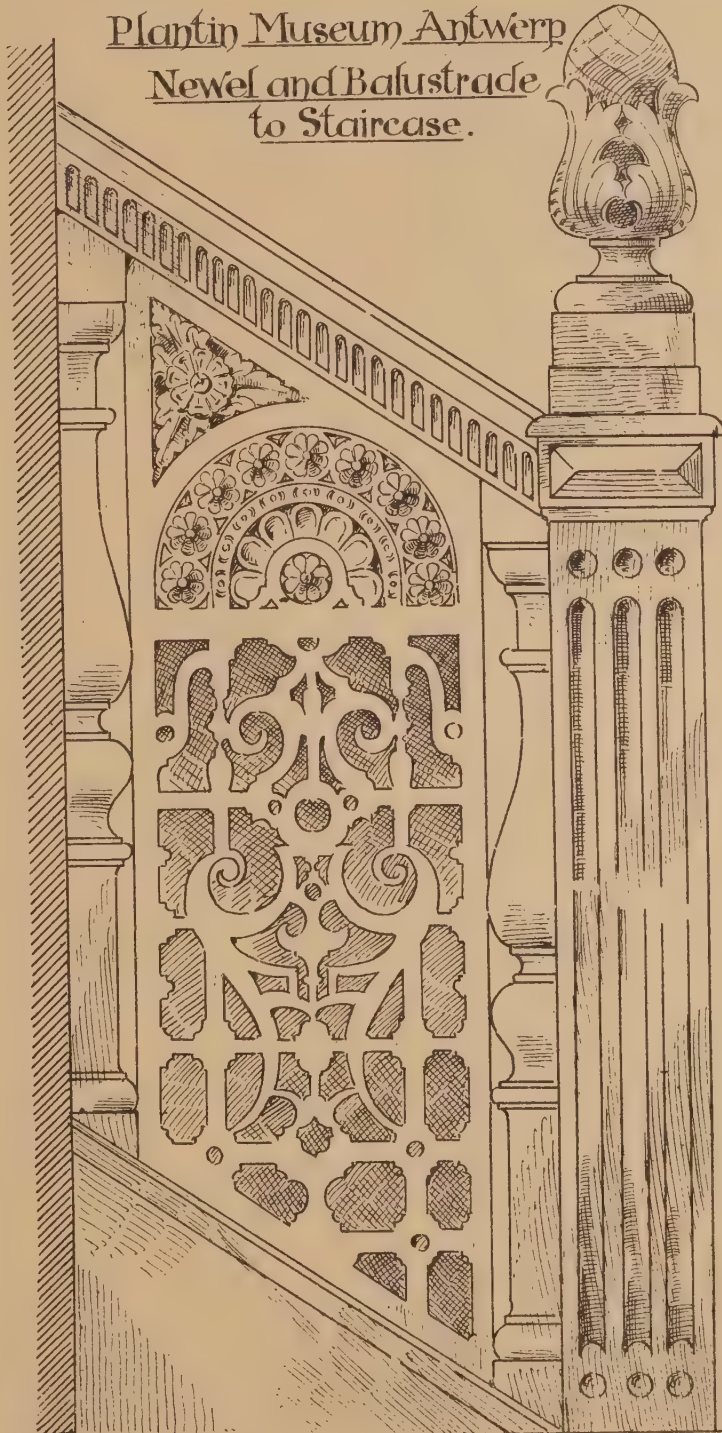
This perforated ornament or fretwork, which constitutes an especial feature of Seventeenth century woodwork, if well designed forms a cheap and effective mode of decoration, and often has a tendency to impart lightness and give delicacy to a piece of construction, which might otherwise have a clumsy and heavy appearance.



Plantin Museum Antwerp
Newel and Balustrade
to Staircase.

Scale.

inches
 12
 9
 6
 3
 0



W.C.

PLATE LI.

MUSÉE PLANTIN-MORETUS, ANTWERP:

WALL PANELLING,
AND PILASTER OF DOORWAY.

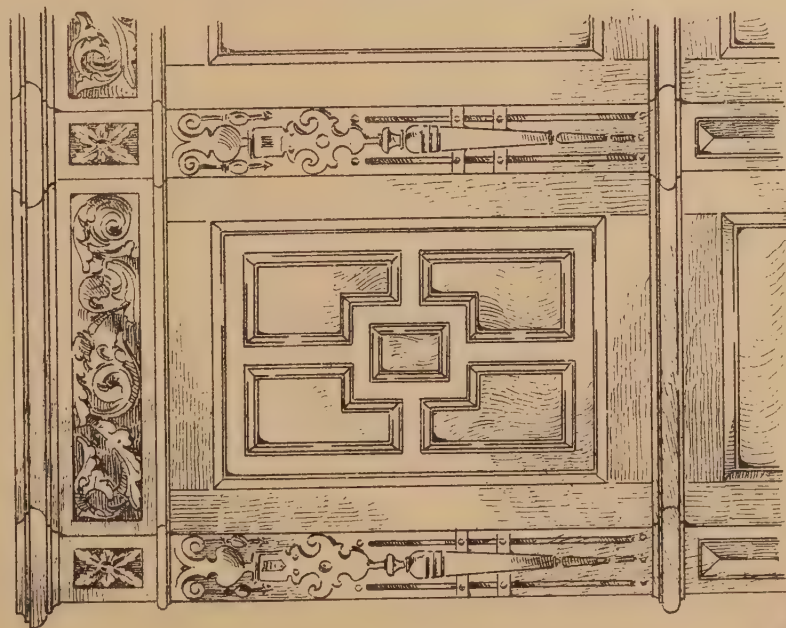
CONTINUING and completing the series of Drawings from the Plantin Museum:—The accompanying plate is given up to further sketches of the handsome and elaborate woodwork, with which the building is so richly endowed.

The first example illustrates the ornamental oak wainscoting, which forms a dado round the dining-room, 5 feet 6 inches in height; the wall surface above being covered with stamped, painted, and gilded leathern hangings, which by the beauty of their colouring add considerably to the appearance of the apartment.

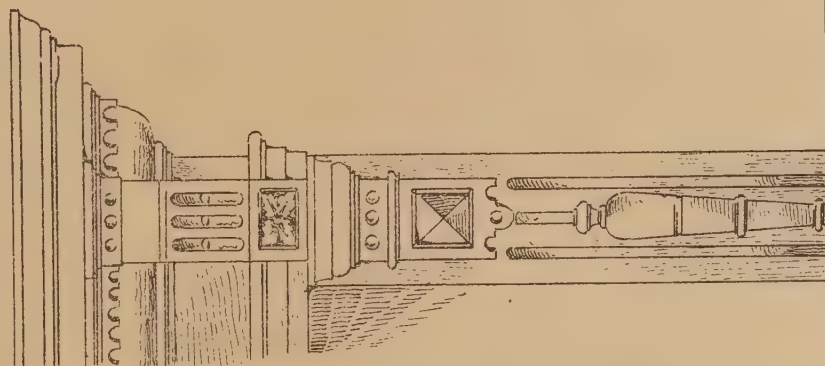
The second gives details of the architectural framework enclosing one of the doorways, which comprises fluted and panelled pilasters, and a handsome entablature forming the lintel. Carved, moulded, and fluted brackets over the capitals of the pilasters help to support the cornice, which is very pleasing in the contour of its mouldings, the effect being helped considerably by the little scalloped pattern running along the upper edge of one of its lower members.



Plantin Museum, Antwerp.
Wall panelling.



Plantin Museum:
Plaster to Doorway.



A.W.

PLATE LII.

OLD TIMBER HOUSE, NEAR THE RIVERSIDE,
ANTWERP.

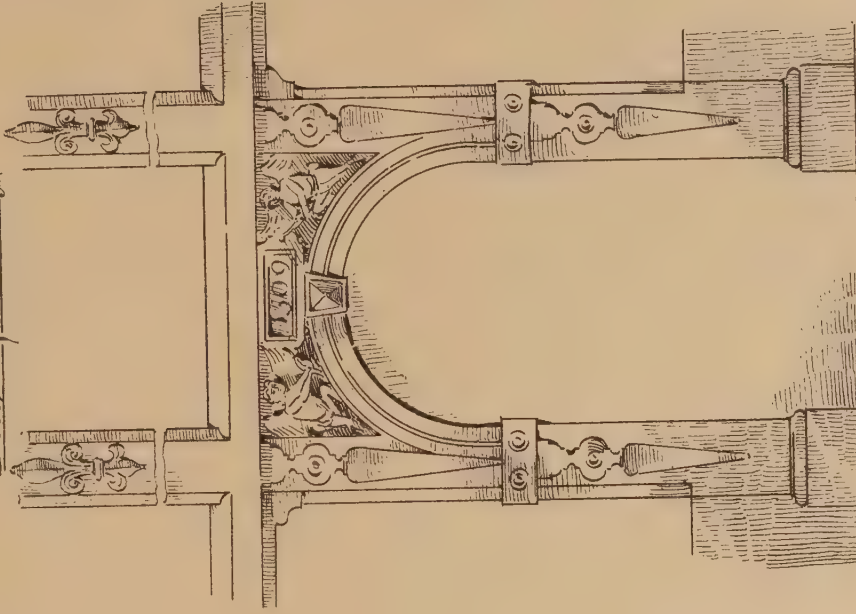
IT is more than probable that the old timber House illustrated, near the Quai alongside the Scheldt, is now a thing of the past. At the time when the sketch was made, its neighbours on either side had been demolished to make way for new dock and other improvements; it was shut up and untenanted; and to all appearance looked as if its turn for destruction would follow next.

The busy seaport of Antwerp is in a transitional state at the present time, and as its prosperity increases, many of its old landmarks disappear to make way for new thoroughfares and buildings, more in accordance with modern ideas than those which they replace. During the last four or five years, a portion of the network of narrow streets and houses debouching upon the riverside, peopled chiefly by seafaring folk and the lower classes, have been swept away, and the ground cleared for Municipal improvements; in this way many interesting architectural relics of the past, like the building illustrated, have had to succumb to their fate, together with much that was by no means worth preserving.

Concerning the house, with its timber-framed work and overhanging storeys, there is little to be said by way of description, and the sketch will sufficiently explain itself. The two lower stages are built of brickwork and dark grey limestone, the latter material being used for the mullions between the windows and the architectural framework of the entrance. A detail of the latter is given, shewing the spandrils filled in with carved winged figures, which hold a tablet bearing the date 1509; the *fleur de lis* and other ornament will serve to indicate the mode of decoration commonly met with in Belgian buildings of this period. The gable end is protected by bargeboards, which are nicely shaped, and devoid of meaningless ornament.



Detail of Doorway.



Old Timber House.
on Quay.
Antwerp.

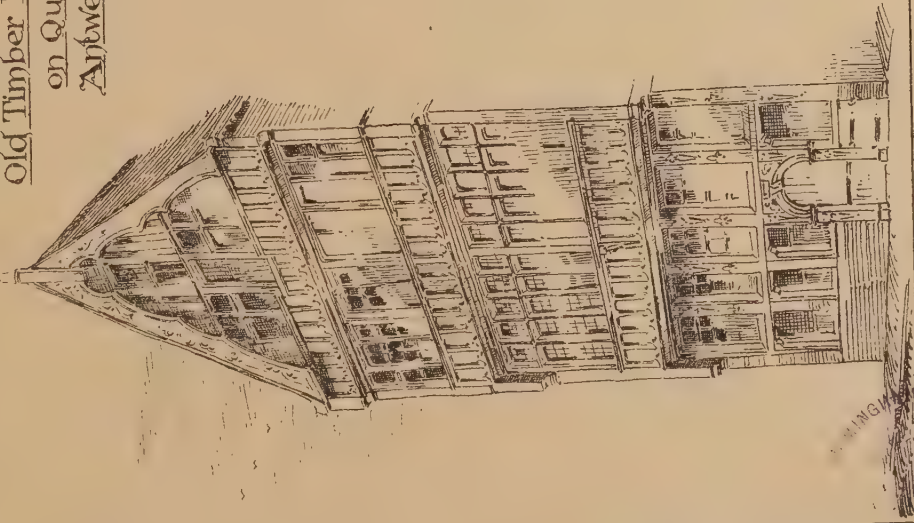


PLATE LIII.

CENTRAL GABLE, HÔTEL DE VILLE; AND
SKETCH OF DORMER; ANTWERP.

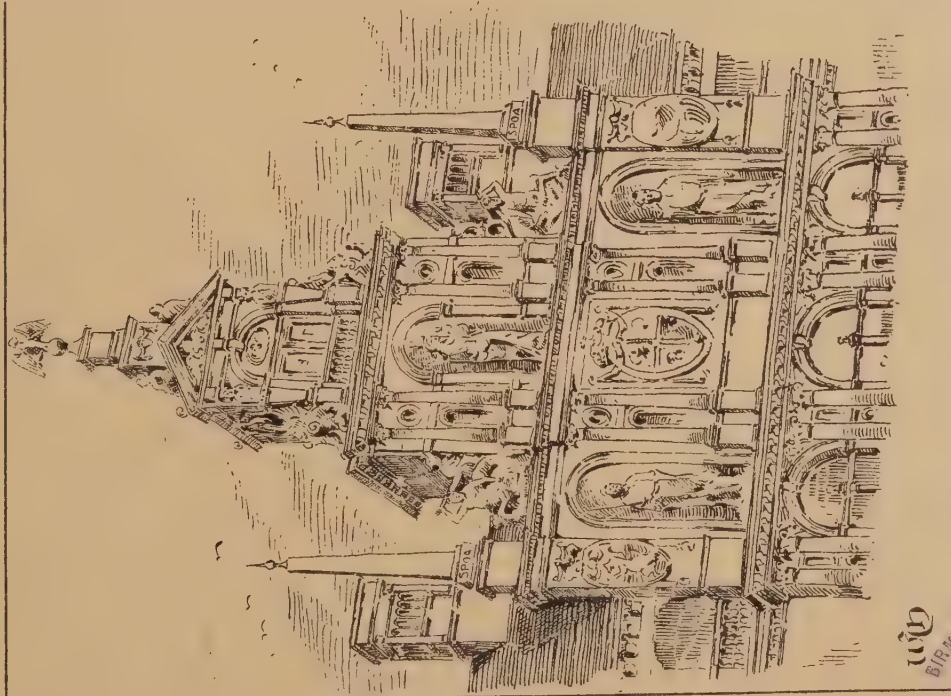
THE Hôtel de Ville, situated in the Grand Place, is an important edifice, with a façade 93 yards in length, of Early Renaissance style, designed by Cornelis de Vriendt, and erected in the years 1561-65. Shortly after its completion it was partially destroyed by the Spaniards; and in the year 1581 it was restored in the form in which we now see it.

The building has a rusticated basement, upon which is erected the superstructure, consisting of two principal storeys, treated with the Doric and Ionic orders; and lastly, and uppermost, an open colonnaded attic stage, serving to support the high-pitched roof. The central gabled feature of the front stands out from the face of the main building, and is treated in a much more ornate manner than the lateral wings on either side. The highly decorative pedimented gable, which comprises three additional stages or storeys above the main cornice line, and rises to a height of 180 feet above the square, is the subject of our sketch. A figure of the Blessed Virgin, which was placed here in 1585, occupies the top-most niche of the structure, and beneath are carved allegorical representations of "Wisdom" and "Justice."

The interior is chiefly noteworthy on account of the fine, large fresco paintings with which the large hall, or Salle Leys, is decorated. They were painted by the late Baron Leys during the years 1864-69 inclusive, and represent historical events in which Antwerp had a part. Other interesting features are two richly-carved chimney pieces; one of which, now placed in the Burgomaster's apartment, was removed and brought here from the ancient Abbey of Tongerlo, and is decorated with sculptured panels, representing "The Marriage at Cana," "Abraham's Sacrifice," and "The Raising of the Serpent."

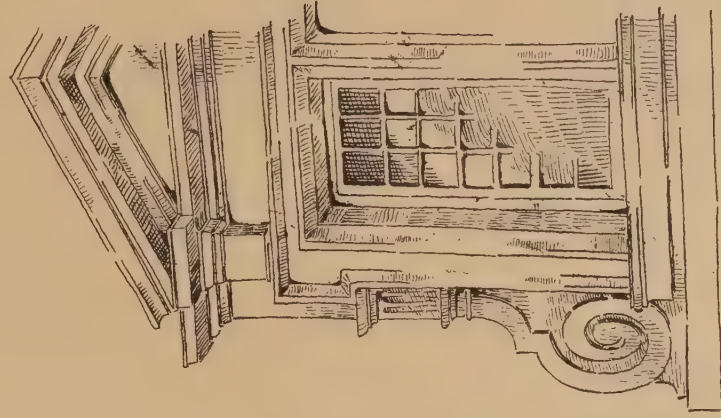
The Dormer, a sketch of which serves to fill up the remaining half of the plate, belongs to a building of unknown name not far from the Église de St. Paul, noted for its celebrated Calvary and beautiful Confessionals. It does not claim to possess any particular merit, and was dotted down merely on account of its pleasing outlines and detail.





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BIRKBECK

Central Cable, Hotel de Ville, "Antwerp"



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"Antwerp" Sketch of Dormer,

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PLATE LIV.

COUVENT DES CAROLITES, MALINES.

MALINES is certainly one of the most picturesque of the Belgian cities, and its quaint old houses are equal in interest to those of Ypres, yielding only in beauty to the fascinating architectural remains of Bruges.

The ancient Couvent des Carolites, now turned into a Girls' School, is one amongst a number of charming bits of architecture which arrest the attention of the artist visiting the ancient See of the Belgian Primate.

As may be seen from the drawing, which was sketched from a bridge in the Rue Marché aux Laines, the grouping of the old pile rising above the surface of the canal, terminated in the distance by the spreading branches of a fine chestnut tree, composes admirably together, and forms a very pleasing picture. At the end of the building is a bridge, connecting it with the Archbishop's residence.

The Convent is built of dark red brick, with stone sparingly used for coigns and bands; and a portion of the walling below the main roof is whitewashed. The octagonal turret, forming the most effective feature of the *tout ensemble*, has a slated roof, terminated by a wrought iron vane.

Hard by, over the roofs of the houses in the vicinity, is to be seen the quaint slated tower of the Église de St. Jean; and in the opposite direction is the splendid unfinished tower of the Cathedral, with its celebrated skeleton clock face.

Within two or three minutes' walk is the Mont de Piété, which has been sketched by R. Norman Shaw and A. H. Haag. It has lately undergone restoration, and is now hardly to be recognised in its new dress.



Couvent des Carolites:
Malines.



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PLATE LV.

INTERIOR; ÉGLISE DE ST. LOUP, NAMUR.

NAMUR, a fortified town at the junction of the Meuse and the Sambre, noted for its cutlery, is not specially interesting to the architect.

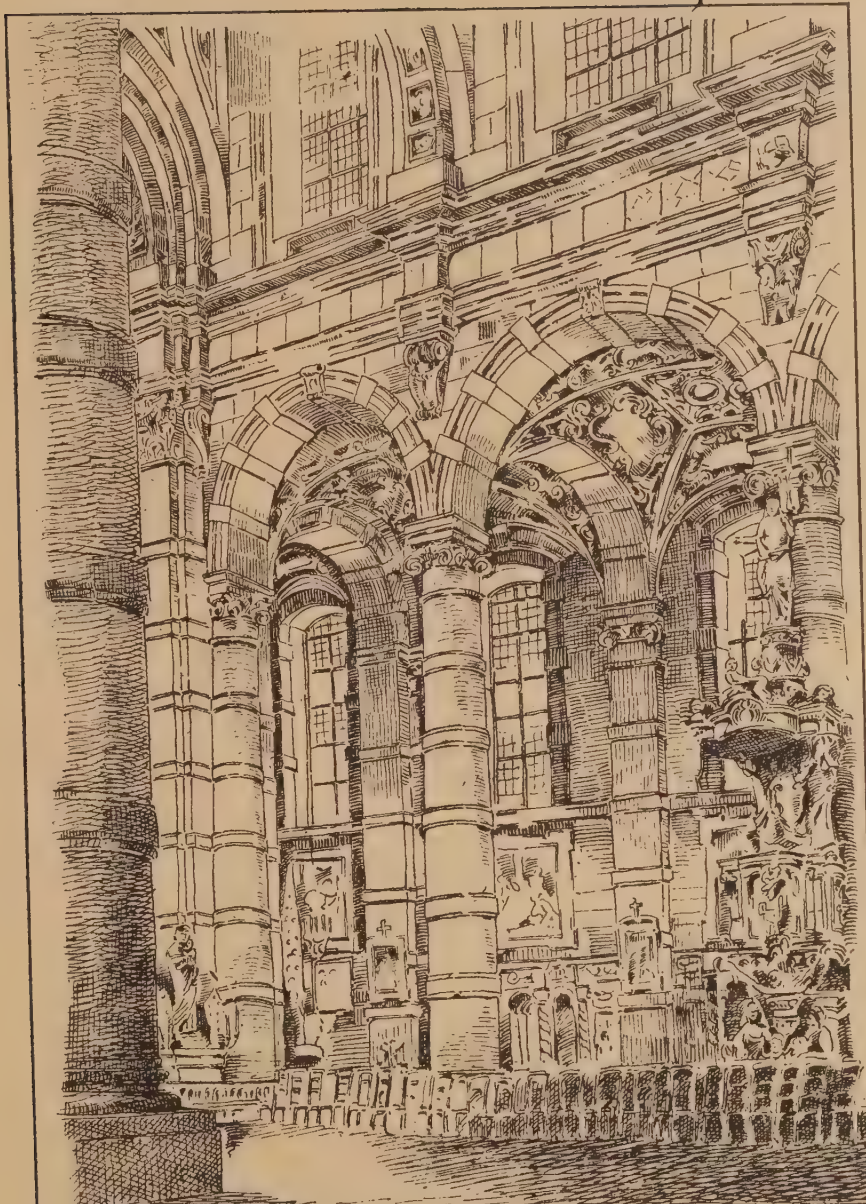
The Palais de Justice has an interior courtyard or quadrangle of brick and dark grey limestone, dating from the Seventeenth century, but it presents to the street a very uninteresting, painted Italian front.

The Cathedral, dedicated to St. Aubain, built externally of brickwork and stucco, and completed in the year 1767, has a very fine and well-proportioned interior, with a dome at the crossing. Its pavement is of black and light veined marble, arranged in a chequered pattern. It possesses a fine, gorgeously-carved oak pulpit, by Geerts; and an elaborate rococo wrought iron screen between the crossing and the choir, which forms a noticeable feature.

Far before the two buildings just referred to, for picturesqueness and true artistic character, is the Jesuit Church of St. Loup, a Renaissance structure, built in the year 1653. It is basilica-shaped on plan, having a nave and two side aisles, with an apsidal end containing the High Altar. The arcades are carried on rusticated shafts of red and white marble, with Ionic capitals, the entablature being of unpolished slabs of red and grey marble. The interior is vaulted throughout in stone, all most elaborately carved with arabesques of scrollwork and cartouches. The confessionals at the sides of the aisles, with wainscoting rising to the same height, are all carried out in oak, turned a rich dark colour with age, and beautifully carved. The whole of the apsidal choir is executed in polished red and dark grey marble, and the floor is paved with similar material, arranged in geometrical patterns.

The gorgeously carved Pulpit in light oak, sketched in on the right hand side of the picture, is modern.





Interior View, Église de St Loup, Namur: W.C.

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PLATE LVI.

GENERAL VIEW, DINANT.

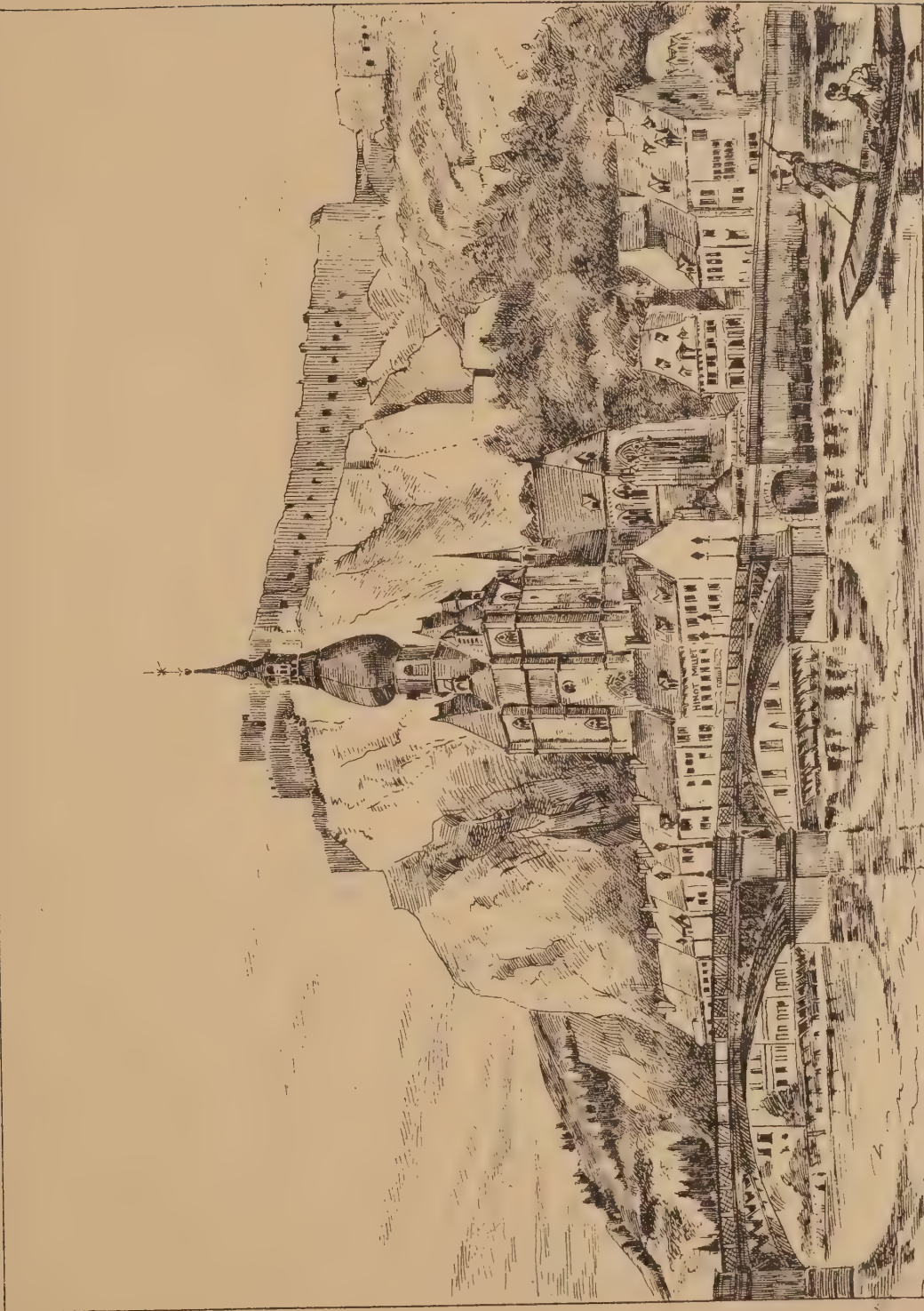
THE view of this picturesque old town, nestling under the shadow of lofty limestone cliffs, crowned by a fortress which is now dismantled, its houses stretching in a long line along the banks of the Meuse, was sketched from the opposite side of the river.

The elegant Iron Bridge crossing the water, and connecting the railway station with the town, is of recent construction, and replaces a more interesting ancient one of stone.

The central feature of the picture is the Church of Notre Dame, with its quaint and fantastic bulbous, pumpkin-shaped tower, which is 200 feet in height. This Church is of about the same age as St. Martin's, of Ypres, and is an excellent example of Thirteenth century work. In plan it is cruciform, with an ambulatory round the apsidal end of the choir. The tower is placed in the centre of the western front, flanked by small lateral projections with hipped roofs, and a small *flèche* rises at the crossing of the nave and transepts. Its west and south portals are worthy of notice: they both have tabernacle or niche work round the arches, and each is provided with two doors, separated from one another by a central pier or column. The western one is the most interesting, and is very elaborately carved.

The interior is lofty and well-proportioned, and the greater part of it is walled in grey stone, free from whitewash. The nave arcade consists of six bays, the arches being supported upon massive circular shafts. The Church is vaulted throughout in yellowish coloured stone, which has been newly pointed, and still bears traces of colour decoration; the vaulting is of the ordinary quadripartite form, with the introduction of one or two *lierne* ribs. The greater part of the choir and transepts, and the nave and triforium arcades, are very similar in character to our own Early English work. Within the altar rails there is a fine old Renaissance brass lectern, together with several handsome tall brass candlesticks of similar date; and in the little baptistery, close to the south entrance, is an old font, bowl shaped, with carved heads, in grey limestone.





·Dinant ·sur·Meuse ·Belgium·

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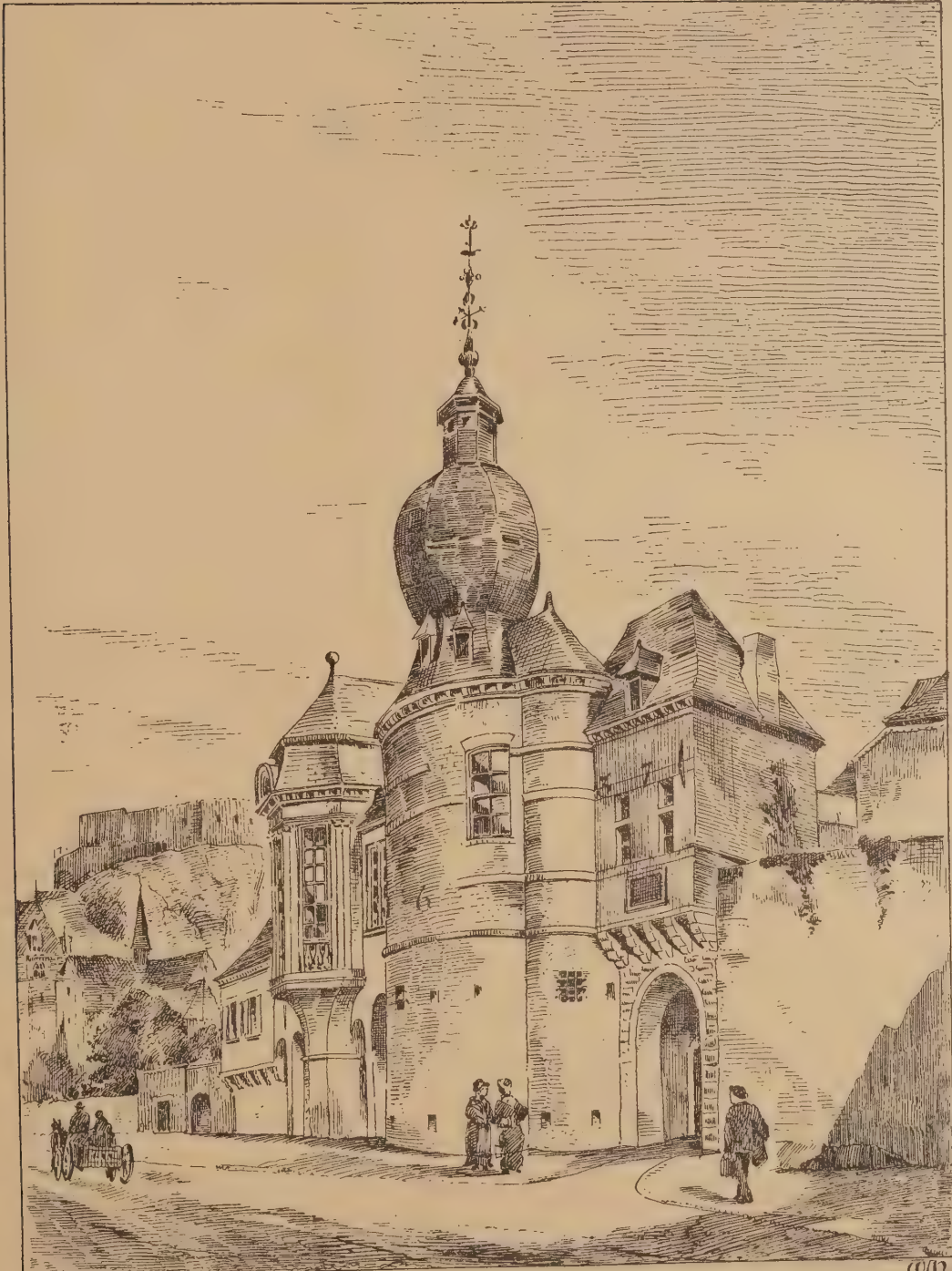
HÔTEL DE VILLE, DINANT.

HOLDING the second place in point of interest to the Church of Notre Dame is the Hôtel de Ville, a picturesque building by the river-side. It is also approached from the main street of the town, which runs parallel with the Meuse, and leads from the market-place to the village of Anseremme, passing *en route* through the narrow gap left between the Rocher à Bayard and the wall of limestone cliff, from which at some remote period it has been detached.

The front to the street comprises a large courtyard, with buildings rising on three sides of the square, but these elevations do not call for particular notice, and it is to the river façade that the building owes all its beauty. The view illustrated, as seen from the promenade, is very suggestive. The roofing, with the bulbous slated tower rising from its midst, somewhat similar in its general characteristics to that of Notre Dame, and broken up here and there by a quaint peaked dormer, is admirable in outline and general grouping. Other suggestive features are the corbelled-out storey over the archway, and the projecting bay on the upper floor, marked by fine long narrow windows, forming an excellent example of a Renaissance oriel. The date of the building—1637—is indicated by the wrought iron *ancres* on the face of the wall.

As the whole of the surface has received a coating of yellowish paint or other colouring matter, it is rather difficult to make out exactly the materials that have been used in its construction; but a careful examination will shew that the edifice is built of brickwork, with stone sparingly used for sills, bands, strings, and cornices. The slating of the tower and roof is charming in colour; a combination of purples, quaint greens, and yellow lichen. A wrought iron vane of intricate design, a masterpiece of the metal-worker's craft, forms the termination of the tower. A panel over the archway, which communicates with the main thoroughfare by means of a narrow passage way, bears the following inscription in antique Roman characters, "*Pax et salus neutralitatem servantibus detur.*"





Hotel de Ville · Dinant · Belgium · front facing the River Meuse. ^{on}

CATHEDRAL AND LIEBFRAUENKIRCHE, TRÈVES.

THE west front of the Cathedral, as seen from the Frei-hof, with its apsidal end, open arcaded galleries, twin towers flanked by circular staircase turrets, and with a portion of the Liebfrauenkirche rising above the trees in the background, forms one of the most attractive of the many pictures which are to be seen in the ancient city of Trèves, famous for its relics of the Roman Empire.

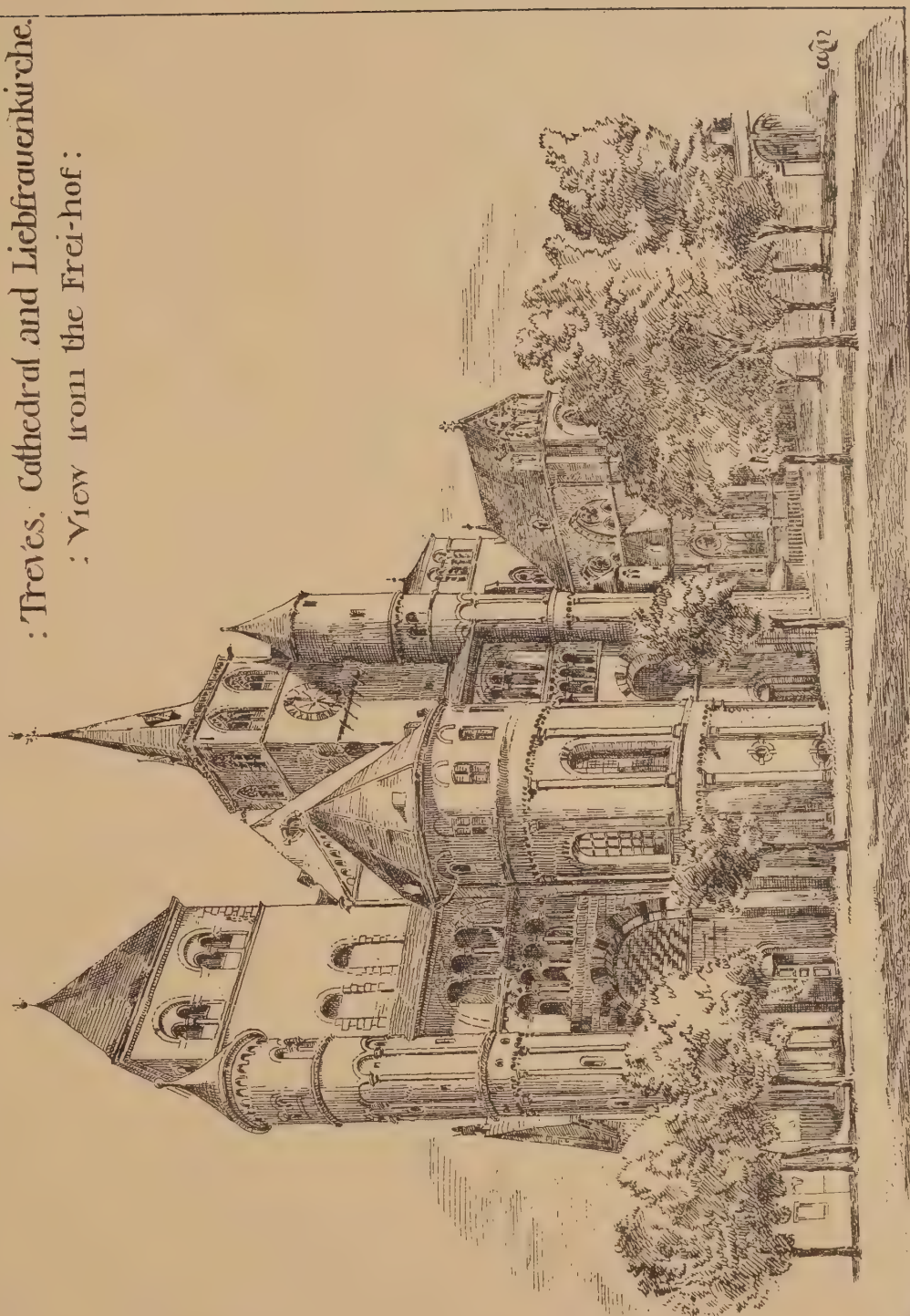
It is said that the Cathedral is erected upon the site of a Roman palace, which was the birth-place of the mother of the Emperor Constantine. Of the original building, erected by Bishop Nicetius in the year 550, nothing now remains excepting three of the columns, which were built into the walls of the present edifice at the time of its re-erection in the early part of the Eleventh century, the Corinthian capitals of which may now be seen from the interior. It was altered and added to in the Twelfth century, and at a later date the southern tower of the west front received its upper stage and slated spire; in the Eighteenth century the building was still further altered and modernized, and latterly it has undergone restoration.

The wall surfaces enriched with flat pilaster strips, the open semi-circular arched galleries, the arcaded corbel tables, and the apsidal end of the nave, are all Romanesque characteristics common to the Rhine Churches, and which are also met with on the Moselle. Variety of colour is introduced into the building by means of the use of the deep red sandstone, quarried in the neighbourhood, for columns, voussoirs of arches, and diaper-work.

The Liebfrauenkirche is one of the earliest Gothic churches in Germany, and in character and detail is very similar to contemporary French work at Noyon and Soissons; it is said to have been copied from the Abbey Church of Braisne near the latter town. Its plan is a circle intersected by a cross, and the vaulting of the central portion is supported upon twelve slender shafts, each having a painted representation of one of the Apostles, work probably of the Fifteenth century, so arranged that they are all visible at one glance from a particular position in the pavement, situated not many paces from the principal portal; the latter being noted for the richness of its statuary and carved work.



Treves, Cathedral and Liebfrauenkirche.
; View from the Frei-hof :



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THE CATHEDRAL PULPIT, TRÈVES.

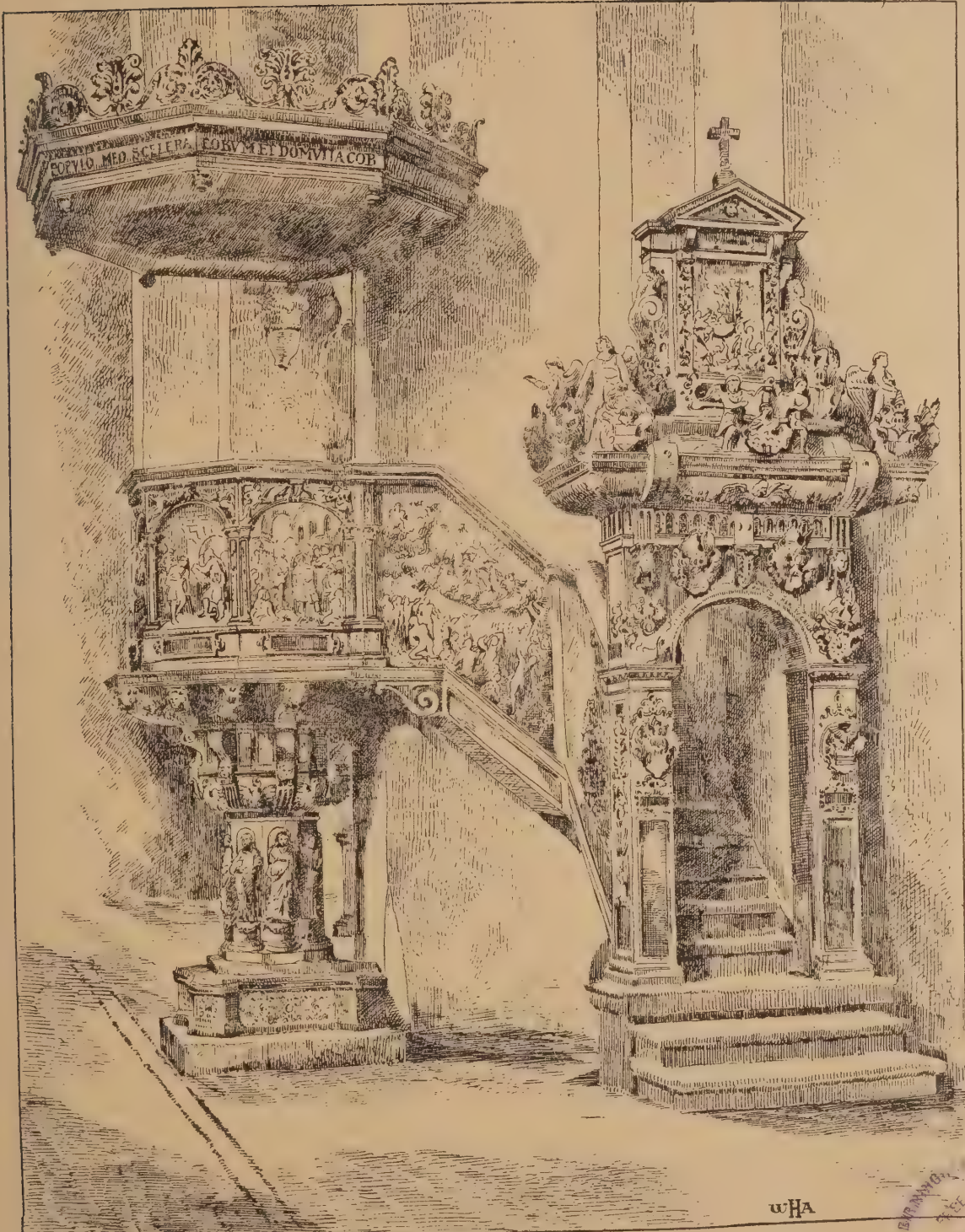
THE Pulpit in the Cathedral of Trèves is such an extremely fine specimen of Renaissance work, and, with its richly carved panels and unique archway at the foot of the staircase, forms so interesting a study of interior detail of the period, that it seemed desirable to introduce it in these pages, notwithstanding only a hurried outline of the subject was made on the spot. In order to complete the sketch the writer has been compelled, much against his wishes, to avail himself of the services of a photographer. Had time, however, been ample, it is doubtful whether the drawing would have been completed in a legitimate manner, for a fellow architect only a few days later, being enamoured of the same thing, and sitting down to transfer its outlines to his sketch-book, was rudely compelled by the verger to desist from his work, in spite of all protests.

The Pulpit, dating from 1572, is constructed of stone, and the original material is now covered by a coating of drab paint, enriched with gilding; its panels contain sculptures in relief, representing the eight Beatitudes, and carved ornament has been lavished over the entire structure with the utmost profusion. Under the organ loft visible in the background, is situated a tomb in memory of Archbishop Baldwin, a brother of the Emperor Henry IV.

In the crypt repose the remains of no fewer than twenty-six of these warlike Archbishops, who, in addition to their spiritual titles were Prince Electors of the empire, and it was to their power and ambition that Trèves was indebted for her renown and distinguished position for upwards of a thousand years. Several of their tombs are magnificent works of art, and rival the pulpit in richness of ornament; that of Johann Von Metzenhausen, in early Renaissance style of the "François Premier" period, being the finest in the series.

Among its treasures and highly prized relics, the Cathedral enshrines under its High Altar part of the Crown of Thorns, a Nail from the true Cross, and the "Holy Coat" without seam; which, when exhibited at very rare intervals, attract crowds of pilgrims from all parts of the country.





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Pulpit in the Cathedral: Trèves.

PLATE LX.

TOWER, CHURCH OF ST. GANGOLPH,
TRÈVES.

THIS Tower, rising above the roofs of the surrounding buildings, forms a very effective feature as seen from the Market Place. It is built of a warm yellowish-brown coloured stone, and the spire, as also the steep conical roofs of the angle turrets, are slated. A curious object is the projecting beam or crane, standing out from the spire above the balustrade, and used for hoisting up material required for repairs.

The body of the Church, which is decidedly uninteresting, is approached from the square through an elaborate archway, probably dating from the early part of last century, a rococo broken pedimented composition of picturesque character. The gates, constructed of wrought iron, the ornamental portions composed largely of scroll work, are nicely designed. The clock face, in the form of a skeleton dial, with gilded numerals and a star forming its centre, is attached to the front of the tower, and the weather board above it bears the following appropriate inscription in legible type, "Vigilate et Orate."





GABLE ENDS OF THE ROTHES HAUS AND ADJOINING HOUSES, TRÈVES.

THE present appearance of the Rothes Haus, now an hotel, and formerly the Rath-haus, or Town Hall, and one of the principal features of the Market Place of Trèves, is disappointing. As its name indicates, it was originally a red house, and was probably built of the red sandstone common to the neighbourhood. With the lapse of years, and exposure to the weather, the pristine brightness of its colour must have faded, and in order to keep up its reputation, it has been considered necessary to refresh it periodically with a coating of red paint, and by way of further adornment, not only have the original Latin inscriptions been renewed from time to time, but it has been literally covered with lettering denoting the name of the hotel in nearly all the European languages.

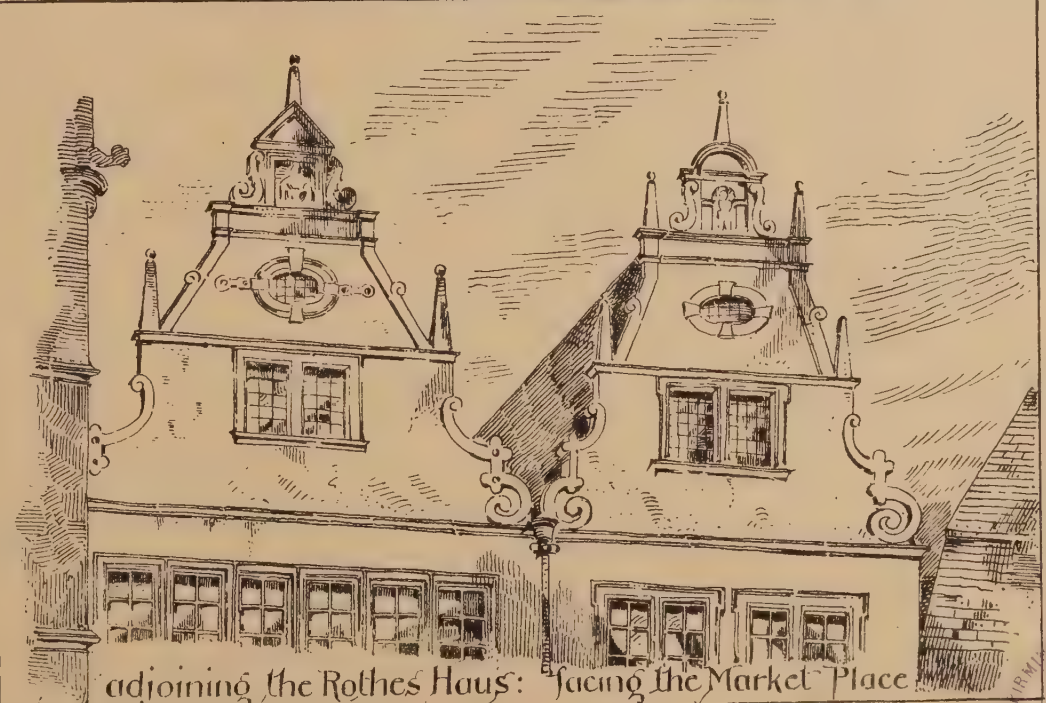
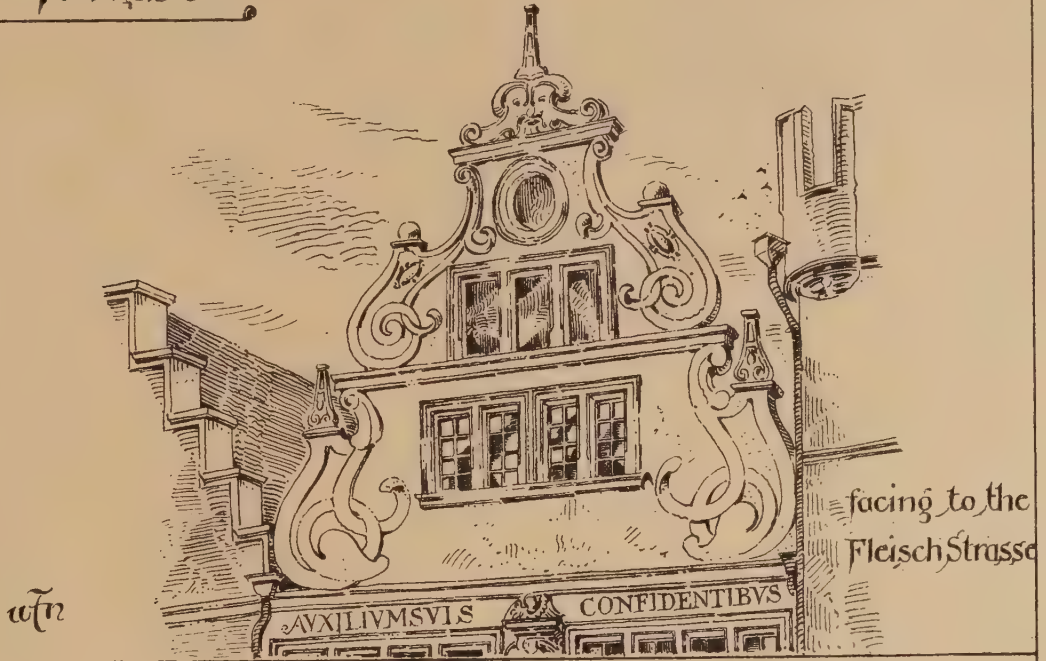
The dining-room windows are pointed with crocketed label moulds round the arches, and between each is the statue of a knight in armour. A low archway, round the corner of the main front, with heavy oaken gates, leads to the interior courtyard, which is much more interesting in its way than the exterior, and rising above it is the florid and elaborate gable end figuring in the drawing, which was sketched entirely on account of its display of whimsicality and frivolity. Notwithstanding its picturesque outline and ingenious decoration of interlacing scroll work, it is a specimen of a particular kind of artistic exuberance which is not to be commended as a pattern for imitation, and the simpler and quieter-looking gables on the other side of the hotel are much more worthy of admiration. It will be seen that they both are very similar in design, and only vary slightly in minor particulars. They are divided into stages by horizontal string courses, their apices are finished by pedimented architectural compositions, with niches containing little carved statues, and their sides are curved in a pleasing manner, and ornamented with obelisk shaped terminals.

They face upon the square, which morning by morning is the scene of busy activity, its ample surface covered with stalls heaped up with vegetables and fruit, and surrounded by groups of country women and chaffering natives.



· Gable Ends · of the · Rothes Haus and adjoining Houses ·

· Treves ·



BRITISH ARCHITECT
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PLATE LXII.

HEIDENTHURM: IGEL, NEAR TRÈVES.

AMONG the many Roman relics for which Trèves and its neighbourhood are so justly celebrated, none is more interesting than the monument at Igel, an outlying village on the Luxembourg road, about four miles distant from the city. This singular and uncommon form of tomb is situated in the centre of a square enclosure not many yards from the highway, and goes by the name of the Heidenthurm (heathens' tower).

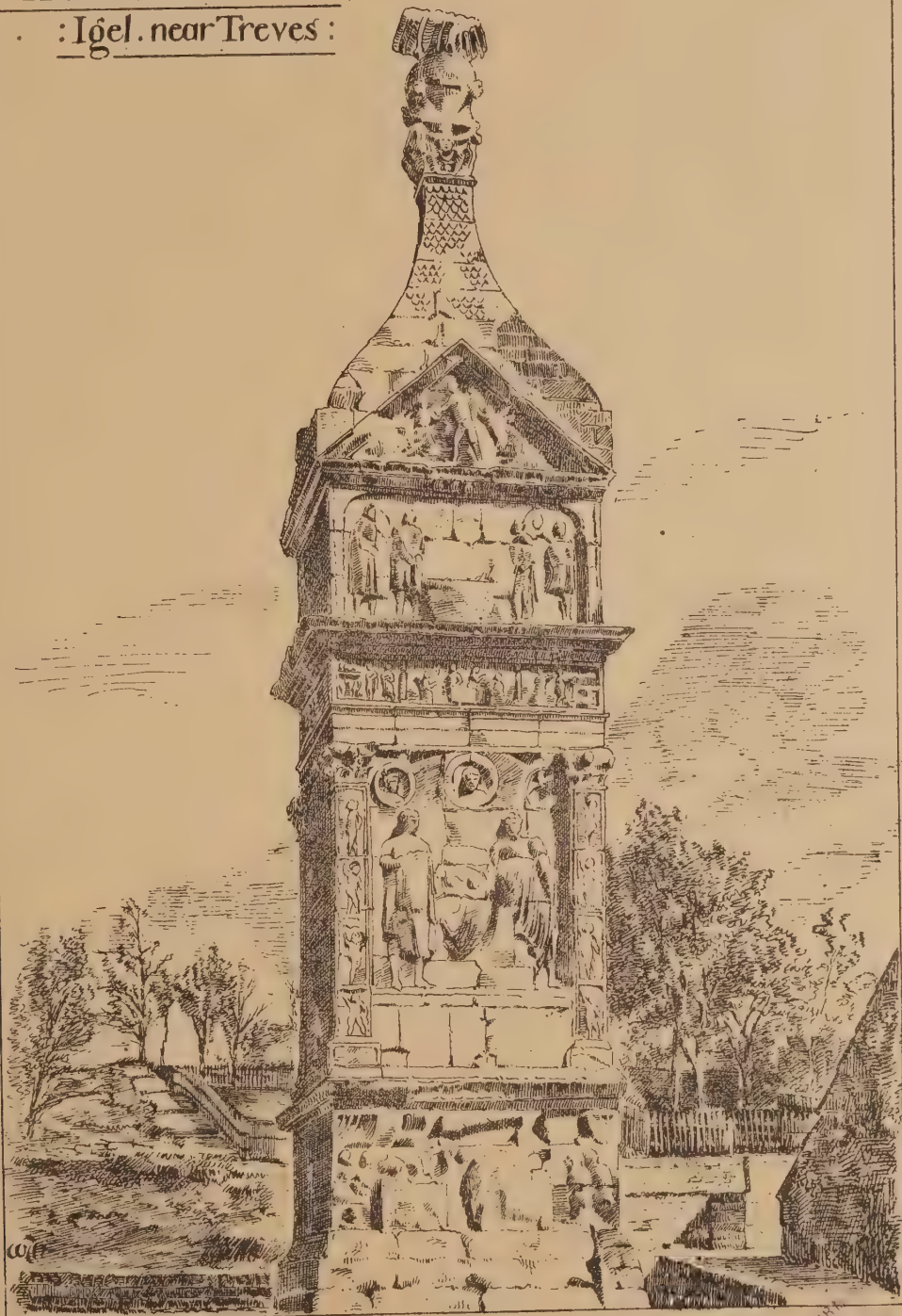
It is square-shaped on plan, measuring $16\frac{1}{2}$ feet in width at the base, and rises to a height of 75 feet. Its architectural composition comprises a pedestal standing upon a substantial plinth, upon which rests the principal stage of the memorial, which has its four faces sculptured in relief, and its angles accentuated by means of pilasters with Corinthian capitals; these serve to support the entablature, which in its turn is surmounted by an attic stage or storey, with pediments on two sides, above which rises the gracefully curved roof, finished at the apex by a carved terminal, representing an eagle with outstretched wings. As will be seen from the drawing, it is covered with sculptures from top to bottom, which, although somewhat defaced and weather-worn, still bear witness to the richness of ornament indulged in during the latter days of the Roman Empire.

It was probably erected in the Second Century A.D., by the influential family of Secundini, who resided in the locality, to the memory of one of their sons who is said to have lost his life by drowning. The various portions of the monument are carved with subjects representing incidents from daily life:—The parting of the dying from the living, and mythological scenes, including “Apollo, and the Chariot of the Sun,” “The Apotheosis of Hercules,” “Mars and Rhea Sylvia,” and “Hylas and the Nymphs.”



:Heidenthurm:

. :Igél. near Treves :



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PLATE LXIII.

CARVED LINTELS, TRÈVES;
AND MISCELLANEOUS ODDMENTS, BERNCASEL
AND COCHEM.

LIKE their Belgian neighbours, the Germans take a delight in ornamenting the principal entrances of their houses, and the lintels are often panelled and filled in with rich carved work; the designs generally having for their principal features a shield of arms, an interlacing scroll with the motto of the owner, and the date of erection.

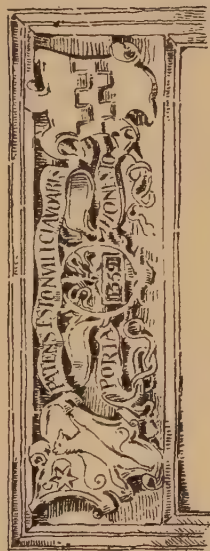
The first example is from a doorway to be found in the mediæval interior courtyard of the Rothes Haus, and forms one of its most picturesque bits. The date—1559—is enclosed within branching antlers, and surrounded by a scroll bearing the Latin inscription, "*Porta patens esto nulli claudaris honesto*," and a shield at either end terminates the design, and fills in the corners of the panel. The court in question is a capital study for the artist. Besides its ancient-looking doorways and mullioned windows, it has on one side an open wooden balustraded gallery, which leads to some apartments in the rear of the building, and on the other a quaint old tower, built of the deep red sandstone of the district.

The second specimen of a carved lintel illustrated, spans the doorway of an interesting Gothic house situated in the Fleisch Strasse, and visible from the Market Place. A shield, bearing an anchor in relief, in this case forms the central feature of the composition, and on either side are hands grasping swords, their blades crossing one another behind it, the whole being enclosed by an interlacing scroll, carved with an inscription in the current German or Dutch of four centuries ago.

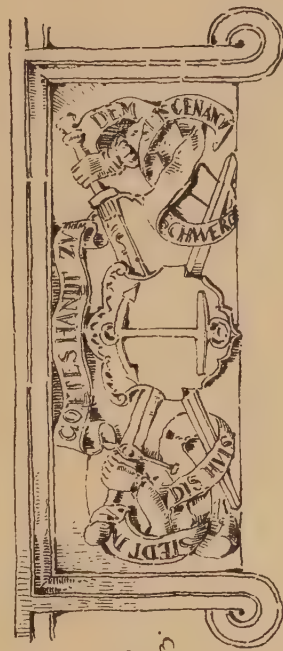
The remaining "bits" serving to fill up the plate, were hurriedly jotted down in the first instance in a small pocket-book, without any intention of their appearing in these pages. The little open lantern or turret, from the church at Berncastel, and the eccentric bulbous-slatted flèche from Cochem, its lower stage placed anglewise with the ridge of the roof, are both of them pleasing architectural features.



Carved Panels from Treves,



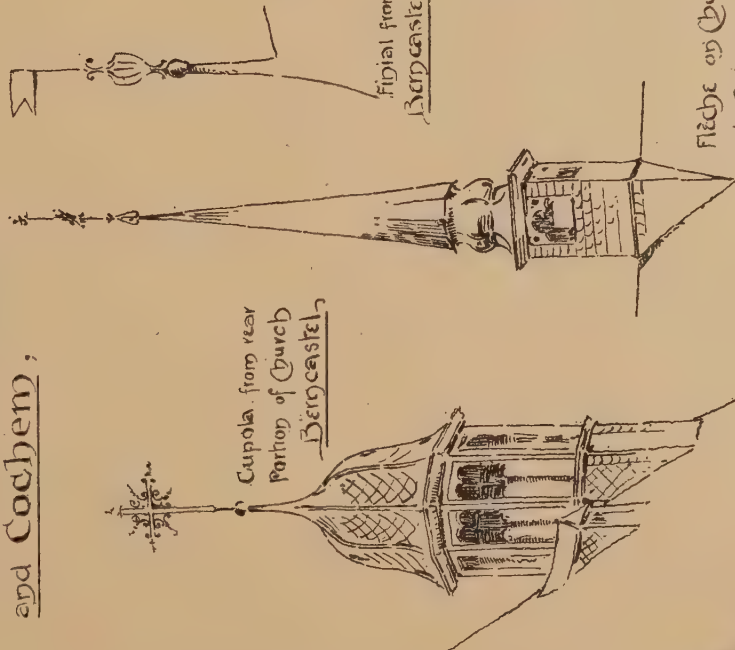
Carved Panel over Doorway in Courtyard
of the Gasthof Zum Rothen Haus &c.



Carved Panel over Doorway of
House in the Fleisch Strasse &c.

with

Bits from Berncastel
and Cochem;



Cupola from rear
portion of Church
Berncastel

Flèche on Church
alt. Cochem.

OLD TOWER, BERNCASTEL.

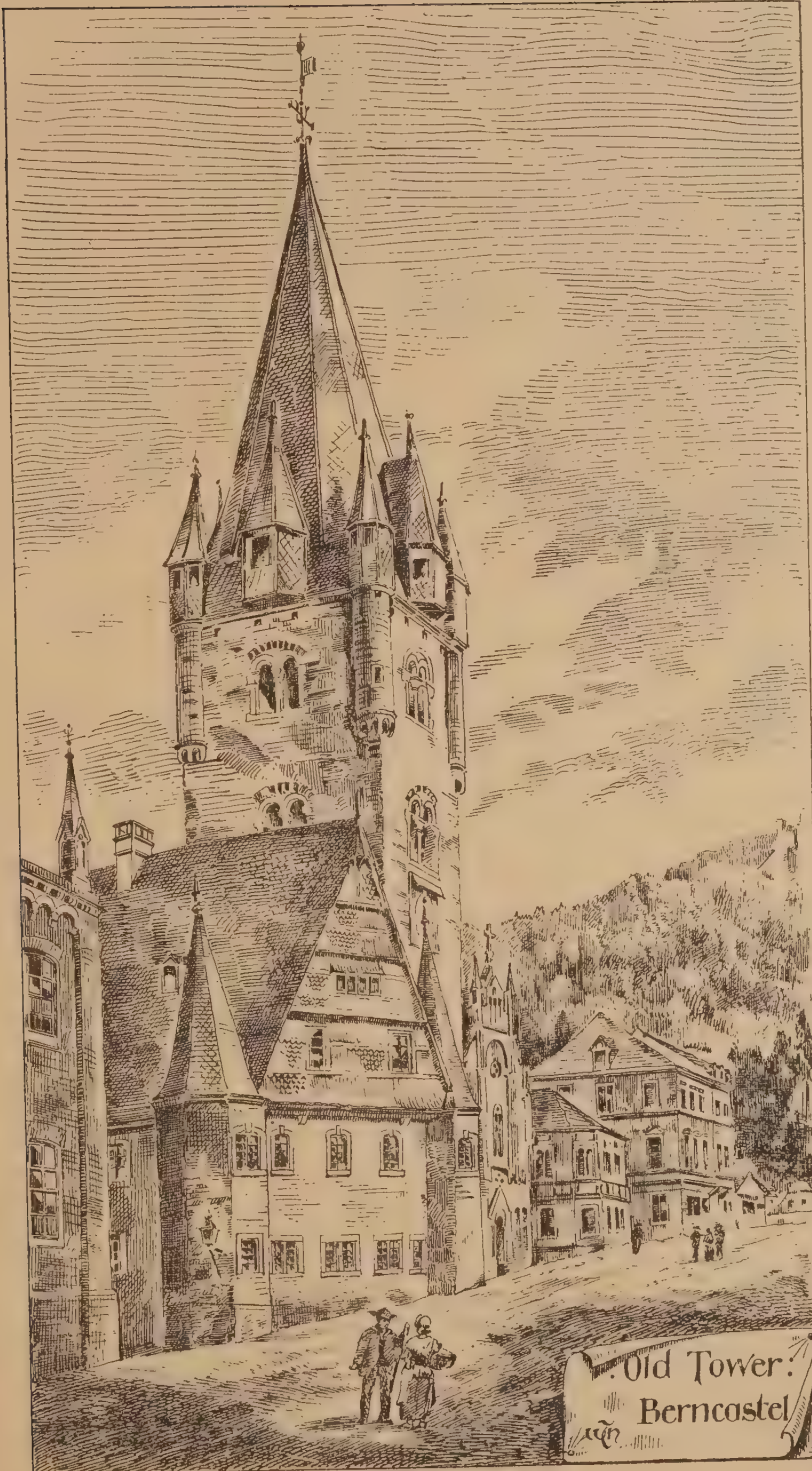
LEAVING Trèves, and journeying by boat down the windings of the Moselle, the traveller passes many peaceful looking villages skirting the riverside, and is transported through scenery of an attractive character, which increases in beauty and interest as Berncastel is reached. The ruined Castle of Landshut first comes into view, and crowns the top of a rocky crag rising above the vine-clad slopes which descend to the river and little town below.

Across the water, and connected with Berncastel by a modern bridge, embosomed in trees and surrounded by orchards brilliant in colour with the hues of the ripening fruit, lies the village of Cues, noted for its hospital, which was founded by the learned Cardinal de Cusanus. A native of the place, and commencing life as a fisher lad, he gradually rose to eminence, and not forgetting the place of his birth he left this building as a memorial to posterity, and endowed it with his valuable library.

Berncastel has suffered considerably from the ravages of fire, and has thereby lost much of its interest. It originally counted amongst its attractions a convent and Romanesque church, but of these nothing is now left to tell the tale excepting the fine old tower by the riverside, with its slated spire and quaint angle turrets. It is built of grey mountain limestone, tinged here and there with mossy green and russet brown, and is relieved by dashes of vivid colour, imparted by the red sandstone which is used for the windows and other architectural features.

The adjoining ecclesiastical looking gable end is a modern abomination of wretched design, and is completely out of character with its antique surroundings. The building in the foreground, its front flanked at each end by an octagonal turret, and displaying a slated gable towards the river, divided into stages with tiers of odd little windows, is extremely charming and suggestive. It is a marvel of the slaters' craft, and furnishes many a hint for a more artistic use of this unpretending material.





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BERNCASTEL: MARKET PLACE.

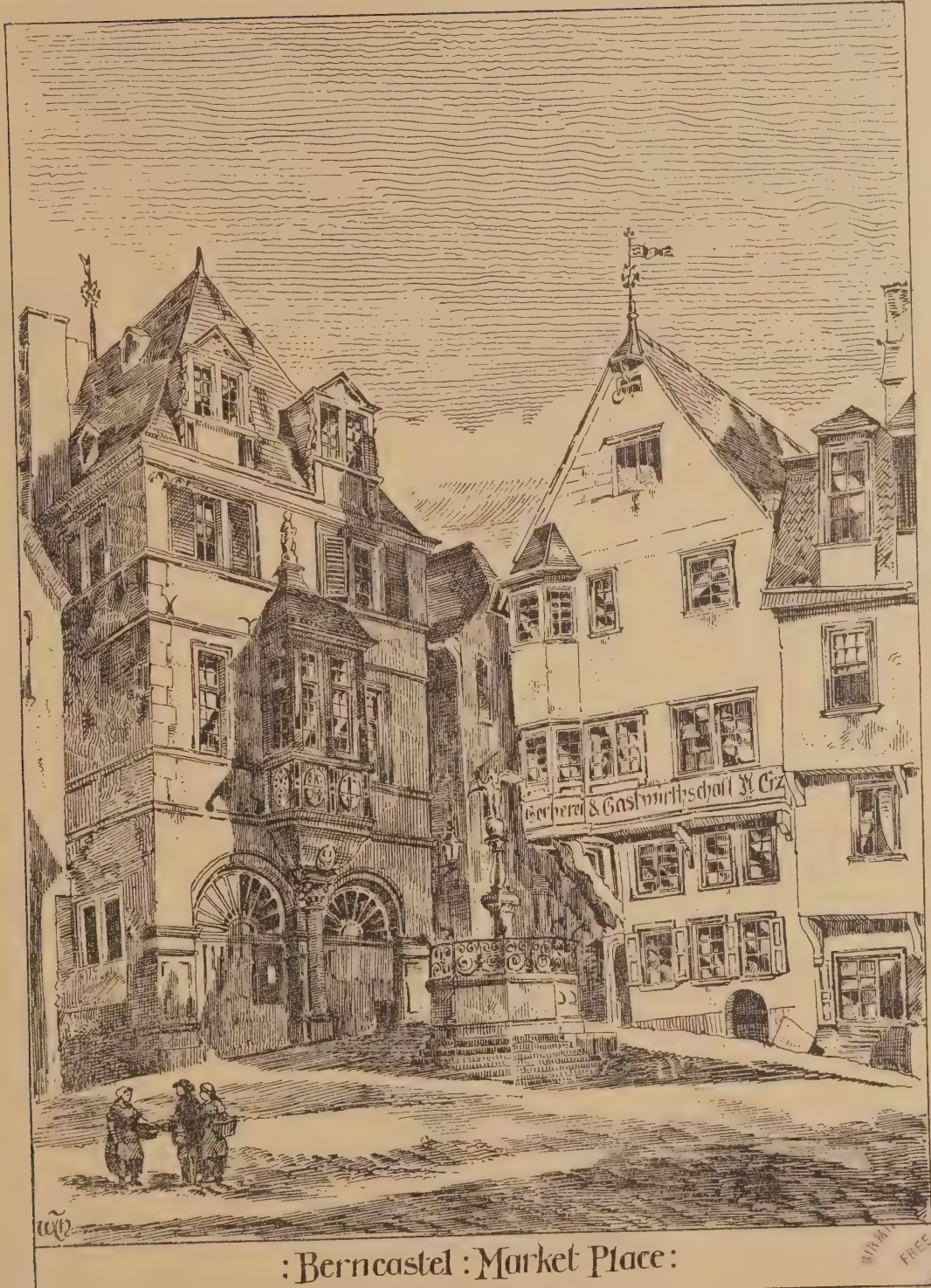
NOTWITHSTANDING that the river front of this interesting old town has suffered to a great extent from fire, and the gaps left by its ravages have been filled up with new buildings having little in character with the beauty of their surroundings, the Market Place still preserves its Mediæval character, and has undergone hardly any alteration during the last 250 years. It, and the Schloss Elz, near Moselkern, are perhaps two of the most complete and typical pictures of the architecture of the Middle Ages that are to be met with on the banks of the Moselle, preserving, as they do, the very similitude and atmosphere of antiquity.

What could be more picturesque than the diversity of outline of the old houses surrounding the square, with their overhanging storeys, projecting oriels, quaint dormers, and steep-pitched slated roofs, the topmost peaks of which run off into very rhapsodies of delicate interlacing metal-work, fantastic in design.

In thorough harmony with the old-world aspect of the place is the corner Fountain, frequented at all hours of the day by countrywomen, carrying wicker baskets on their backs, forming gay patches of colour in their blue gowns; and merry groups of children, who resort hither not merely to draw the daily supply of water, but also to splash one another with the sparkling and transparent liquid. Its basin is enclosed by a screen of wrought iron scroll work, which branches off into foliations, with here and there a grotesque head or figure cut out of a thin plate of metal, introduced by way of variety. The central pillar springing from its midst bears aloft in mid-air a winged figure of "Justitia," resplendent with gilding, an uplifted sword in one hand and scales in the other, at whose feet a chained bear crouches in abject submission.

The principal building in the picture, its front facing riverwards, and displaying as its principal feature a projecting oriel window, supported by a column placed midway between the arches of the lower storey, is the Rath-haus, which, as an inscription informs us, dates from the year 1608. The panels under the window contain quartered escutcheons, in which appear the scalloped shell of the Crusader, the red cross, and a chained bear, from which the town takes its name.





OLD TIMBER-FRAMED HOUSES: ALF AND ELLER.

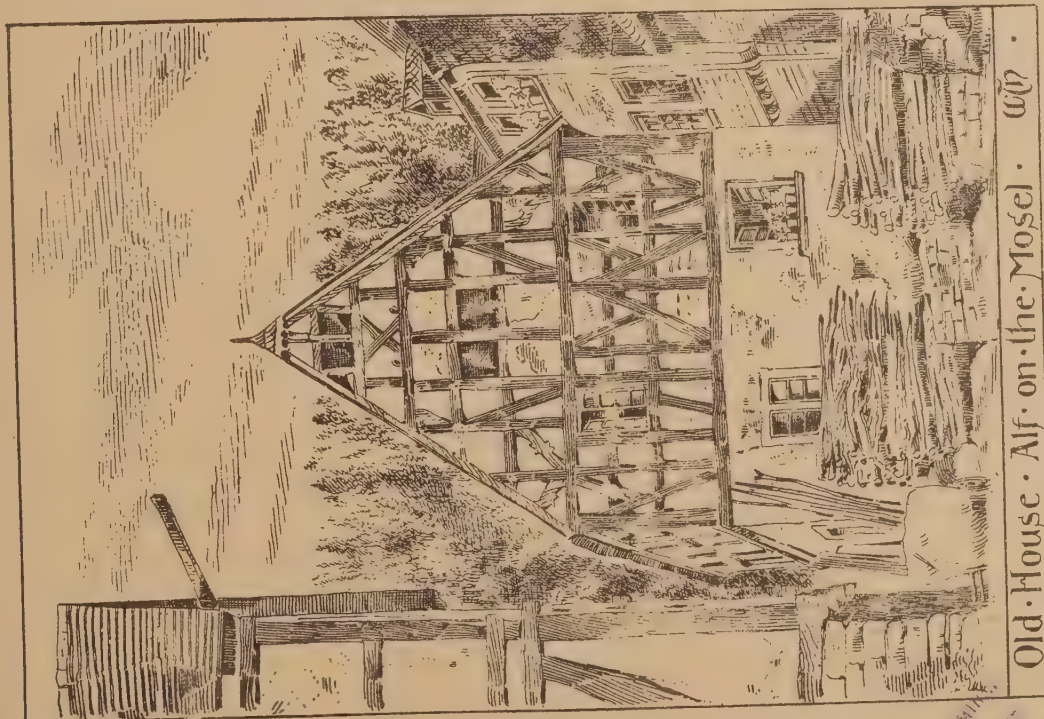
ALF does not possess much to boast of from an architectural stand-point, but can lay claim to being a delightfully clean and attractive-looking village, composed of white painted houses surrounded by well-kept gardens, which are thickly planted with trees and flowering shrubs. The church is an unimportant building with a slated tower, and does not call for more than a passing notice. The back streets, from which narrow side offshoots lead up to the vineyards on the hillsides above, reveal many interesting specimens of timber-framed houses, with which the Moselle towns and villages abound.

The one selected for illustration is a type of many similar examples; the timbers are of oak, darkened with age, and the filling in composed of brickwork as a usual thing, or of rough stone walling, which is then coated with cement or rough-cast, and afterwards is white or colour-washed. In nearly all cases the apex of the gable end is brought forward to a half-octagon shape on plan, supported on a shaped wooden bracket; it is then hipped back and terminated with a metal vane. The hillside behind the house shewn on the drawing is a well-planted vineyard, and the piles of poles or branches visible in the foreground are used for training up the vines.

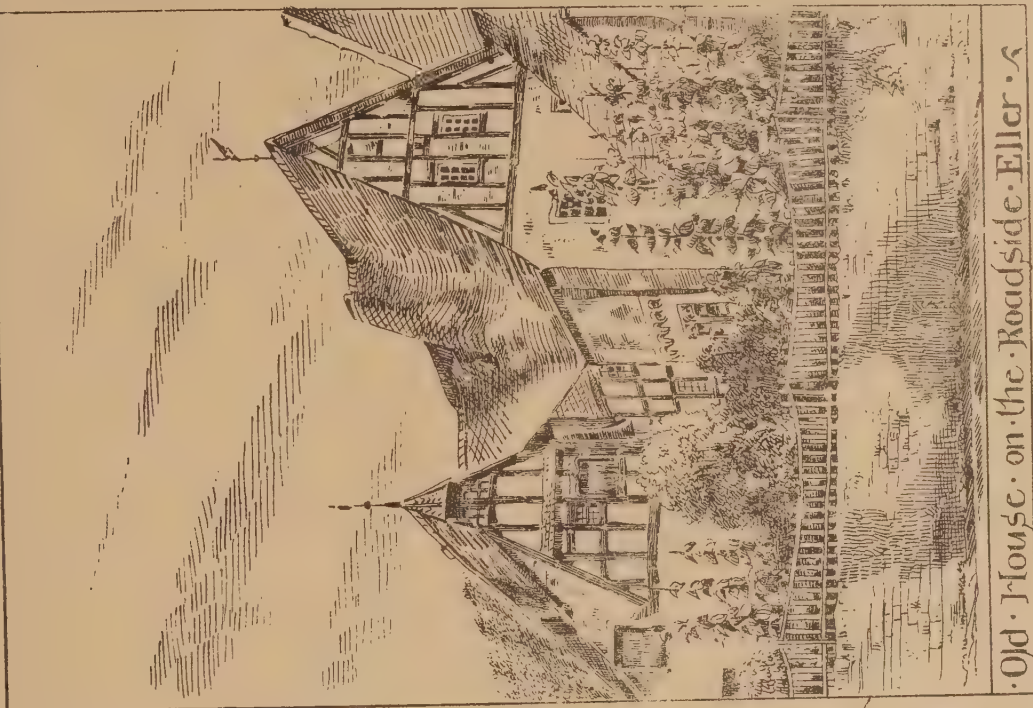
Baedeker informs his readers that Eller contains some old castellated houses of the feudal ages, but of these I was unable to discover a trace. There are, however, a few interesting ancient buildings, whose upper projecting storeys are supported on stone corbelled arcading, and which possess some picturesque timber-framed gable ends. Such is the house shewn in the sketch, as seen from the main road connecting Eller with Ediger, which probably dates from the year 1500, or thereabouts. Besides the characteristics above-mentioned, it is distinguished by some coupled windows with Tudor arched traceried heads, which are carried out in red sandstone.

The picture is helped considerably by the garden in the foreground, which at the time when the sketch was made was a perfect blaze of colour behind the wooden palisading, consisting of scarlet-runners trained up poles, whose leaves were turning to golden yellows and browns, and fine deep crimson coloured dahlias in full bloom.





Old·House· Alf· on· the· Mosel· wip·



·Old·House·on·the·Roadside·Eller·&

PLATE LXVII.

MARKET PLACE, COCHEM.

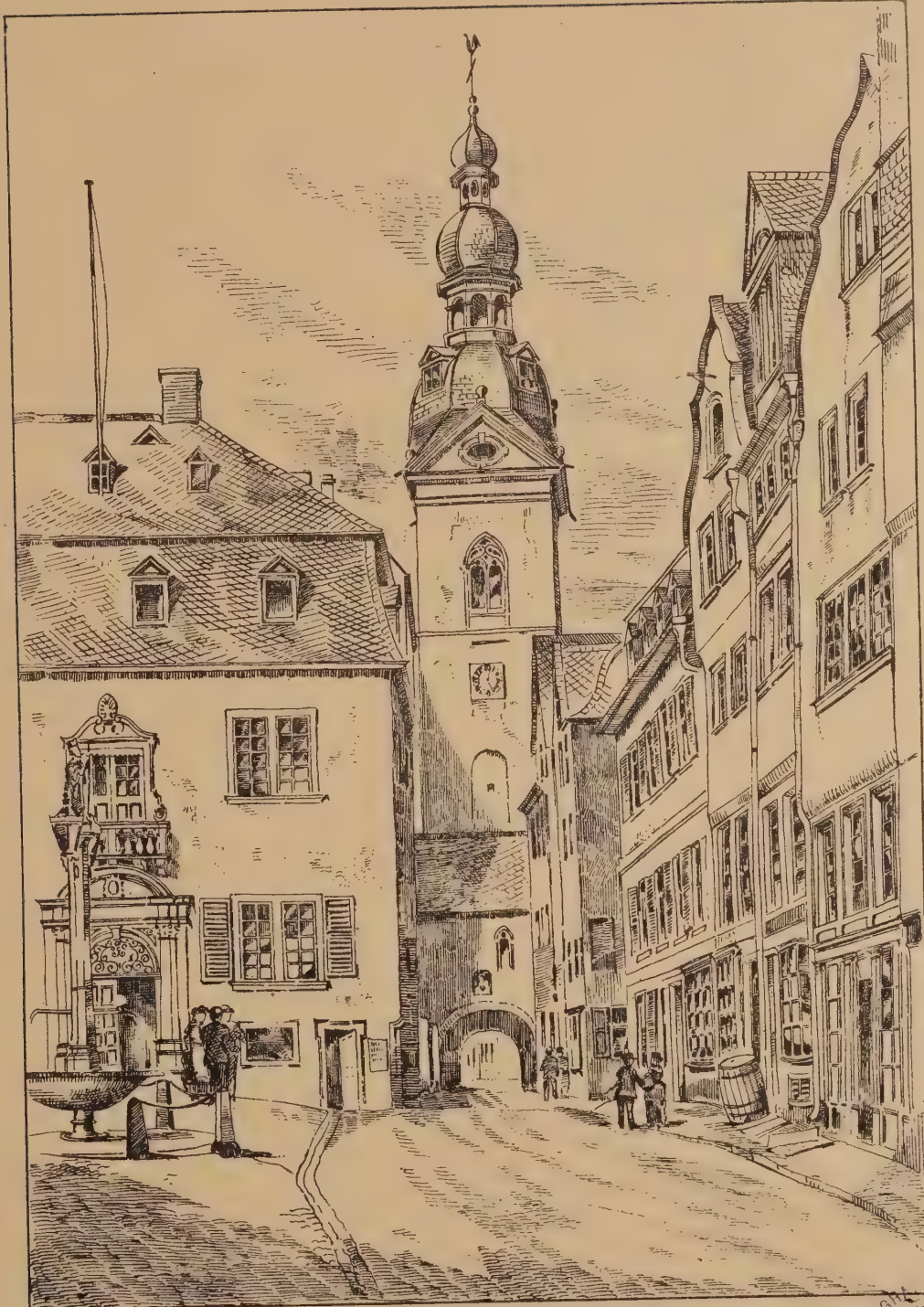
ALTHOUGH the Market Place of Cochem cannot claim to possess so many elements of beauty as that of Berncastel, it still is by no means devoid of interest, and has an individuality entirely its own.

The building on the left, ticketed with the Imperial Eagle of the Vaterland, and rendered conspicuous by its flagstaff, is, as may readily be imagined, the Rath-haus or Town Hall; a date over the entrance informing us that it was built in the year 1739. Painted upon a shield surmounted by a crown, in the tympanum of the pediment, are the arms of Cochem: a red cross on a gold ground forming one half of the escutcheon, and a hand holding two keys appearing on the other. The fanlight over the entrance is enclosed by some nice hammered ironwork, exhibiting the characteristic German love of the grotesque; a cockle-shell forms the central feature of the composition, and is surrounded by intricate interlacing scroll work, which issues out of the mouths of two crouching dragons. From the hall, inside the open doorway, a wide oak staircase protected by heavy balustrading, ascends to the rooms on the upper floor.

The central feature of the picture is the church tower, with its bulbous slated lantern, built over a vaulted archway through which the street passes. Over the arch is a carved representation of the Blessed Virgin, supporting on her knees the dead body of Our Lord; and near the porch may be seen, built into the wall, several interesting old tomb slabs carved with heraldic achievements. The interior of the church is tawdry and commonplace.

The combined fountain and lamp post, surmounted by the figure of an ecclesiastic with pastoral staff and upraised hand in the attitude of benediction, is a modern cast iron atrocity, entirely unworthy of the position it occupies in the square, and is completely out of harmony with the quaint overhanging gabled houses with which it is surrounded.





...Market Place Cochem...

W. & A. G. 1871

51

ENDERT THOR, COCHEM.

COCHEM does not possess many examples of old domestic architecture of especial interest, but the ancient gate-house spanning the road, a continuation of the Bern Strasse, which winds its way up the charming valley of Endert's bach, is a noteworthy exception to the rule.

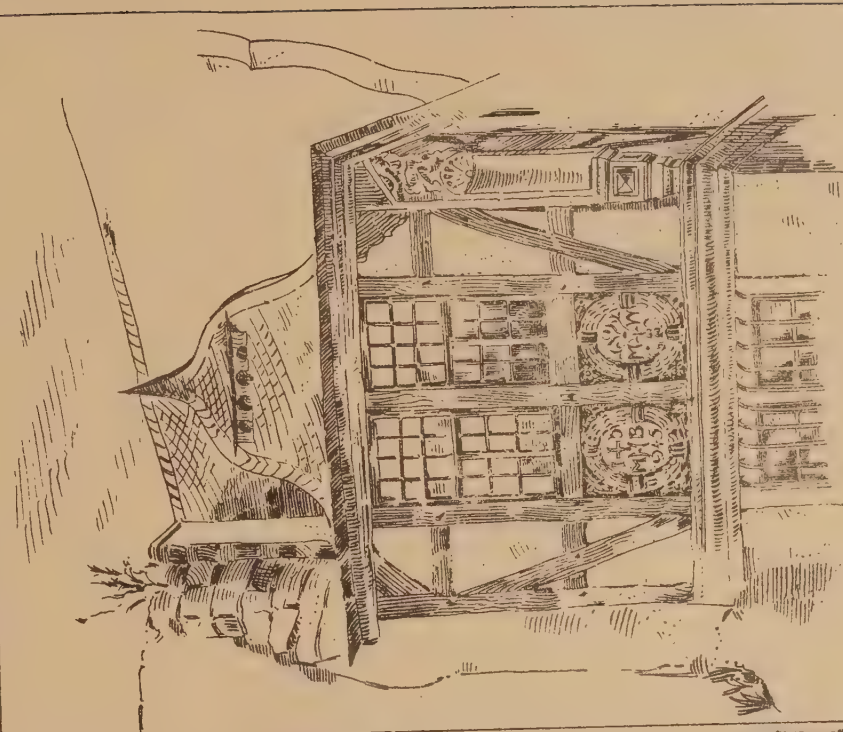
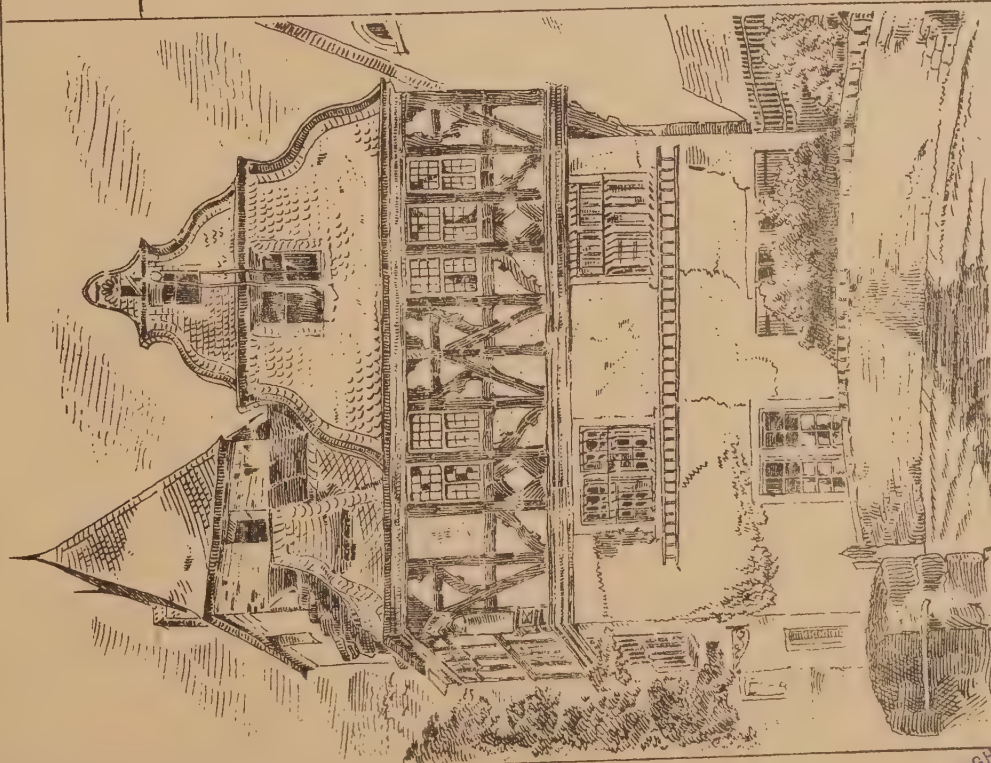
The building takes its name from the Endert stream which washes the foundations of its walls, and the arched gateway ("Thor") over the road which connects Cochem with the outlying villages. The plate consists in the first place of a view of the building as sketched from the opposite side of the Endert, the bridge across the stream being a prominent feature in the foreground. The sketcher's stool was set up under the shelter of a spreading horse-chestnut tree, and he has reason to remember the interruptions to his work caused by the intermittent shower of ripe fruit, which as it fell burst and scattered its ruddy contents to right and left.

The Thor or gateway already referred to does not appear in the picture, but is situated at the back of the building, away from the eye of the spectator; its position, however, is indicated by the rectangular tower rising above it, which is visible behind the roofing in front. The lower portion of the front facing the stream, lighted by heavily barred windows, is faced with stucco; but the upper storey is a good example of artistically designed, timber-framed construction, its effect considerably enhanced by the ogival-shaped roofing of the corner, answering the purpose of a pigeon-cote, and the characteristic odd-looking curvilinear gable end, whose entire surface is slated in fish-scale pattern.

The most pleasing bit of the house is the return end of the upper timber-framed storey, facing down the hill towards the Moselle, and which has been drawn in detail to a larger scale. In it, the pigeon-cote in the peaked roof shews to better advantage; and the niche with its moulded pedestal and cockle-shell canopy, but minus the statue of a saint, which is carved out of the solid angle post, reveals itself in greater distinctness than in the smaller drawing. The two panels underneath the windows are handsomely carved in solid oak with wreaths of laurel, enclosing monograms, and the date 1695.



:Endert Thor: Cochem:



detail of part of building facing
to the River &c

W. H.

W. H. 1875

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PLATE LXIX.

THE OLD POST HOUSE, CARDEN.

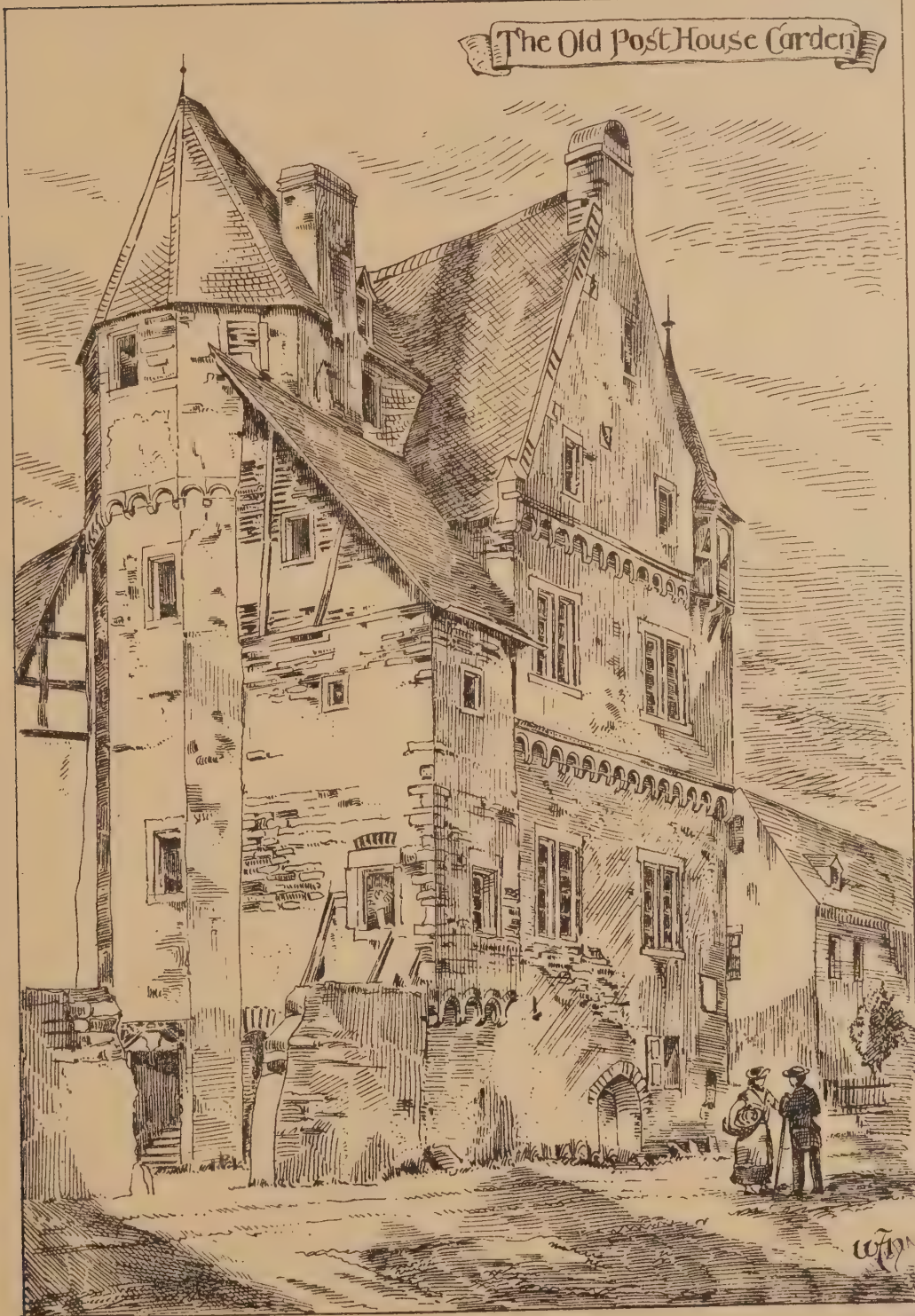
CARDEN, on the Moselle, possesses two or three buildings of considerable interest ; among them, the Church dedicated to St. Castor, and the Old Post House, a picturesque old place situated at the northern extremity of the village, adjoining the road side, and within a stone's-throw of the river. The drawing illustrated was sketched from the south-east, and forms the best view of the building obtainable, but the opposite side, facing Coblentz-wards, does not fall far short of the former in point of merit.

The Post House derives most of its effect, not from any mere beauty of detail, for its architecture is of the plainest and simplest character, but from the grouping and skylines of the roof, the canted bay carried up as a tower and containing the staircase, and the steep-pitched gable end facing the road. It will be noticed in the latter that the storeys slightly project at the different floor levels, and the overhanging walling is supported on corbelled arcadings of pleasing appearance, which carry well-moulded string courses. The doorway, opening upon the staircase, visible through the gap in the wall skirting the roadside, has a lintel of curious design, in which the mouldings carried up the jambs and across the head interlace at the angles in an eccentric manner, and a shield carved in relief forms the centre-piece. A doorway of very similar design may be observed in Cochem, the entrance to a house adjoining the church ; the only difference being that a carved head of Our Saviour, wearing a crown of thorns, appears in place of the shield figuring upon the lintel.

A word or two concerning the materials used may be acceptable. The nearest corner of the building covered with the "lean-to" roof is walled in rubblework with the slate-coloured stone of the district, and the remainder of the wall surface is coated with stucco and yellow-washed. The corbelled arcadings and dressings round the doors and windows are carried out in deep red sandstone, of an artistic shade of colour, and the roof is slated in the manner peculiar to this portion of the country.



The Old Post House Garden



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PLATE LXX.

ENDERT THOR, COCHEM;
AND OLD POST HOUSE, CARDEN.

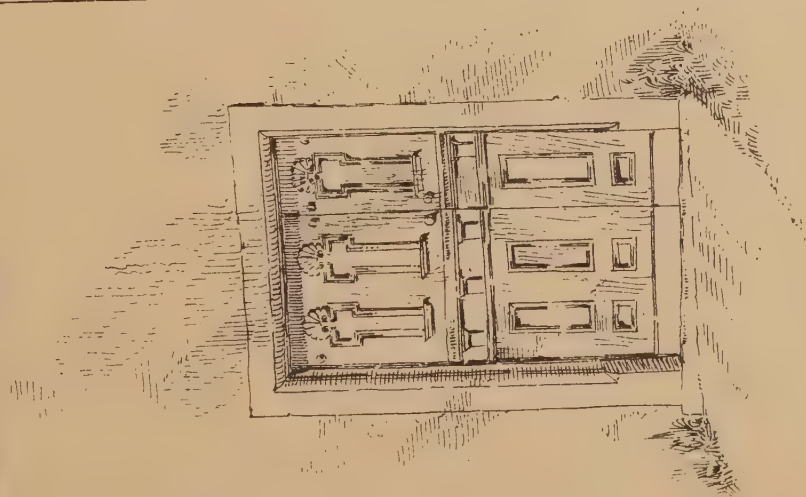
THE Endert Thor, at Cochem, and the Old Post House, Carden, have been so fully described in the preceding pages, in connection with Plates 68 and 69, that it is a difficult matter to add more by way of description.

Let it suffice to say that the doorway from the Endert Thor was sketched for the uncommon and suggestive character of the panelling of the woodwork. The lockrail resolves itself into an entablature sort of arrangement, with a crude indication in the frieze of metopes and triglyphs. The upper panels are more elaborate than those in the lower half of the door, and are surmounted by carved shell ornaments.

The further "bit" from the Old Post House, Carden, is introduced to show in greater detail one of the picturesque, and now rather dilapidated, timber-framed angle turrets, with its steep-slatted conical roof. Here, as at the Endert Thor, a shelter is provided for the pigeons, as may be seen by the two little holes protected by a jutting piece of slate. The panels between the studs have been filled in and afterwards plastered with stucco, and in one of them an attempt at ornament has been made by the insertion of a modelled flower or patera in relief. The roof surface in the rear is broken up and accentuated by the presence of three or four small, piquant-looking dormers, projecting cornerwise, with high peaked roofs.

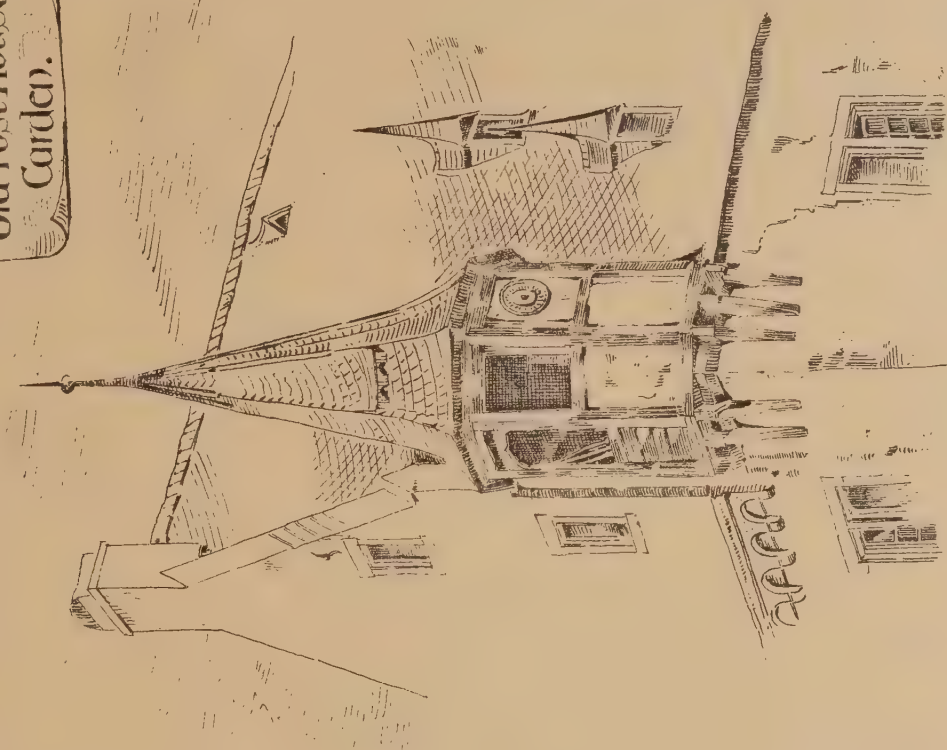


Endert Thor
Cochem.



Sketch of Doorway

Old-Post-House-
Caden.



Angle turret & pointed dormers with

TOWER, CHURCH OF ST. CASTOR; AND OLD HOUSE, CARDEN.

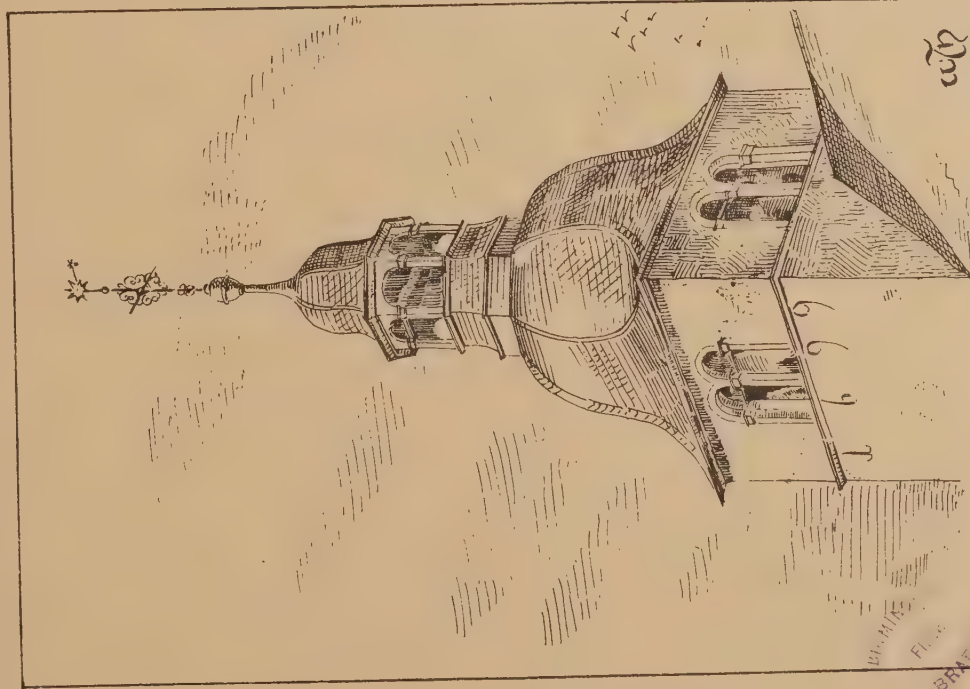
AT the further extremity of the long street, which, with the houses lining it on either side, constitute the village of Carden, visible through an archway spanning the thoroughfare, is the Church of St. Castor, an ancient Romanesque building. It was founded in the Fourth century by the Saint of that name, whose remains were in the first instance entombed here before they were removed to Coblenz. The present edifice, however, was erected eight centuries later upon the site of the former church.

The most noticeable feature of the exterior is the apsidal end of the choir with its open arcaded gallery, forming an encircling belt underneath the eaves, the shafts of which are constructed of deep red sandstone. The tower was sketched merely as a typical example of numbers of others of similar character abounding in the district. They are invariably slated; square at the eaves, the roof is quickly slanted up until it assumes an octagon on plan; it then curves upwards in a graceful ogee line to the upper stage, upon which is erected a cupola or lantern with open arched sides; this also has a slated roof of curvilinear outline, and its finial is terminated as a usual thing by an ornamental wrought iron cross or vane. Judging by the date—1699—the figures in the form of "*ancres*" on the face of the wall, the upper stage of this particular tower must have been renovated during the latter end of the Seventeenth century. The interior of the church contains an interesting old font of uncommon design, a carved and painted representation of the "Entombment," and several fine old Gothic tombs.

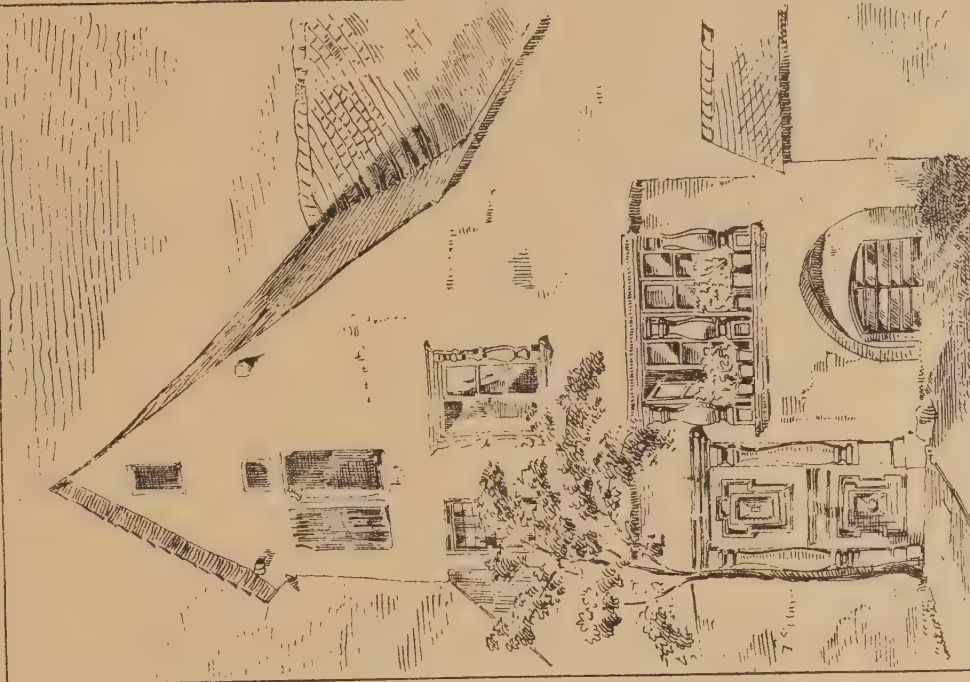
In the vicinity are the remains of an old Abbey, and between the church and the river stands a fine stone-built Romanesque building in excellent preservation, formerly a tithe barn belonging to the Archbishop of Trèves, and still used for agricultural purposes.

The Old House in the main street attracted attention on account of the quaintly-shaped wooden balusters at the sides of its doors and windows, and the gay profusion of flowering plants which stood on the sills in front of the casements. The former characteristics warranted a brief half-hour's sketch, otherwise it would have had no claim to appear in these pages as an example of the architecture of the Moselle.





Tower. Church of St. Castor. Garden. 25



Old House. Main Street. Garden. 25

SCHLOSS ELZ, NEAR MOSELKERN.

THE Castle of Elz, the ancient residence of the Counts of that name, is most romantically situated at the head of the Elz valley, and is about four miles distant from the village of Moselkern, where the mountain stream which dashes down this beautifully wooded ravine mingles its waters with those of the Moselle.

The track from Moselkern to the Castle is rather difficult to follow, and a guide is recommended, but he is quite unnecessary; and if the pedestrian is prepared to follow the windings of the stream, and if needful wade across it at intervals, as from time to time his progress is barred by rocky boulders rising from its waters, he will, like the writer, eventually reach the desired goal, although it may take him longer than if he were more familiarly acquainted with the neighbourhood. The pathway for the latter part of the distance, after ascending the rugged hillside, tunnels its way along the upper ledges of the cliffs through trees and brushwood, which, arching it overhead, hem it in on either side, until at last, upon rounding a corner, the Schloss Elz reveals itself as a bewildering surprise.

From the bottom of the valley a massive solitary rock erects itself as if to bar further progress, and clinging to its sides and clustered upon its summit is the picturesque medley of gables and turrets, dormers and oriel windows, which constitute this fairy-like Castle of the Middle Ages. It is encircled by thickly wooded heights, which form an admirable background of colour—vivid greens fading off in the distance into blue-grey mistiness, with here and there a brilliant patch of yellow or streak of golden brown to herald the rapid approach of autumn. The pathway again descends the wooded slopes, and once more crossing the stream, some steps cut into the face of the rock have to be climbed before the visitor finds himself in the outer courtyard of the building, from which the interior court is reached through a gloomy vaulted corridor. Here, a ferocious dog (which, by the way, is securely chained) bids defiance to the bold intruder, and while waiting admittance at the portal, there is time to notice a fine specimen of an ornamental timber-framed gable end, with an octagonal bay carried up its external angle.

Once inside, the hospitable kitchen, with its huge fireplace, first claims attention; and from thence the remainder of the interior is inspected under the charge of a good-looking *jung-frau*, who constitutes herself mistress of the ceremonies. The chapel is quaint beyond description; its altar is placed in a recess formed by a projecting oriel window, whose traceried lights are brilliant with stained and painted glass, and on the walls are hung some very curious old pictures, painted in oil colours and inlaid in parts with mother-of-pearl. The other apartments cannot be described in detail, and are noteworthy for their tapestried hangings, carved hooded fireplaces, antique furniture, and portraits of the noble owners of the Castle, who in days of yore wielded the weapons in deadly combat which now hang as trophies on the walls.



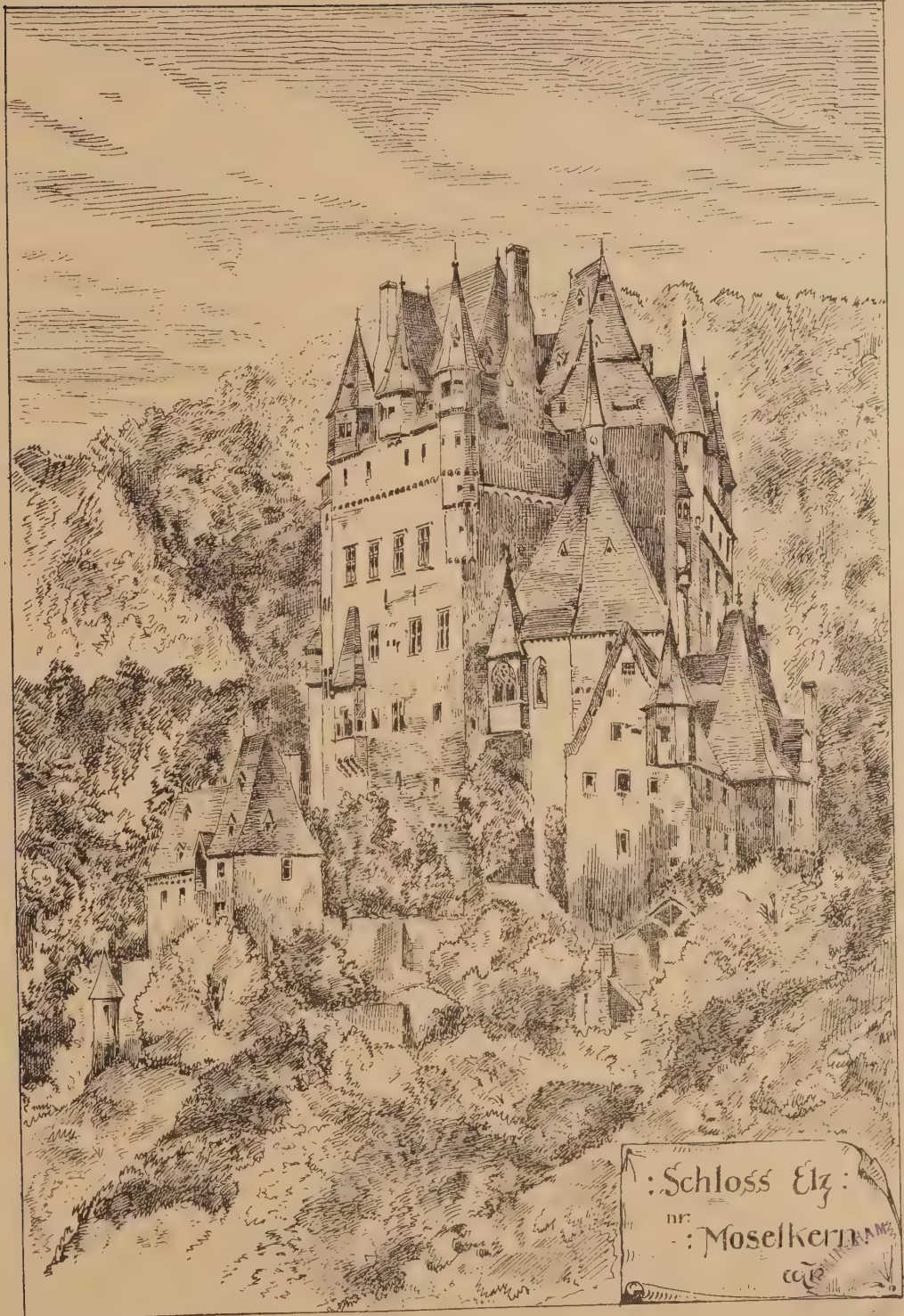


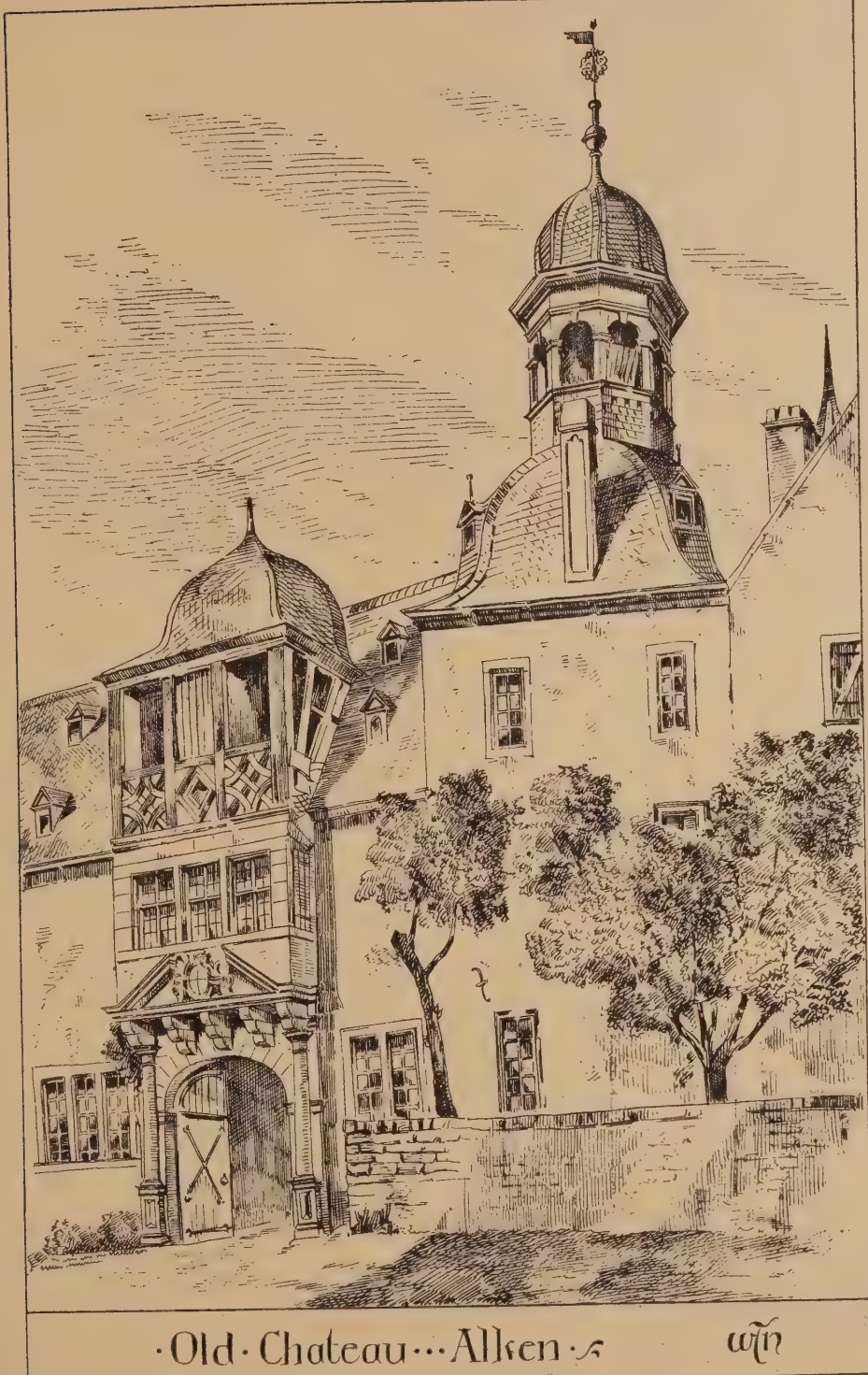
PLATE LXXIII.

OLD CHATEAU, ALKEN.

THE ancient borough of Alken lies on the opposite bank of the river to the railroad, and, leaving the station at Katenes, in order to reach the village the water has to be crossed by means of the ferry-boat. It lies at the foot of steep vine-clad heights, and towering above, crowning the summit of a hill, is the ruined Castle of Thurant, which was built in 1197 by the Count Palatine Heinrich, and in the following century underwent a prolonged siege at the hands of the Archbishops of Trèves and Cologne. It and the town below were at one time connected by strongly built walls protecting a zig-zag roadway, and the latter still retains one of its fortified gateway towers.

The old Chateau lies at the upper extremity of Alken, and nestles under the shadow of the hill side which rises from the ravine between it and the Castle. It is a large irregular pile of building, with whitewashed walls, and flanked at either end by an ogival dome-shaped roof and cupola. The roof is further broken up by the timber-framed upper storey of the tower over the entrance gateway, and by several pedimented little dormers with arched window openings. Save the gateway tower and the roofing, the architecture of the remainder of the building is of the simplest possible character, and does not call for further description. The entrance itself, built of dark grey limestone, forms an architectural feature, not noticeable for any purity of detail, but bold and effective notwithstanding. Detached Tuscan columns, standing upon pedestals carrying projecting corbels, serve to support the pediment over the archway, which is broken to receive a carved escutcheon with supporters. The heavy wooden gates are strengthened by wrought iron bands and strap work, and shut in the *porte cochère* which leads to the large interior courtyard. A low wall skirting the road side encloses a few gnarled old fruit trees, whose best days have long since vanished.





· Old Chateau · Alken ·

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PLATE LXXIV.

CHURCH OF ST. CASTOR, COBLENZ:

WROUGHT IRON RAILING OF PULPIT STAIRCASE.

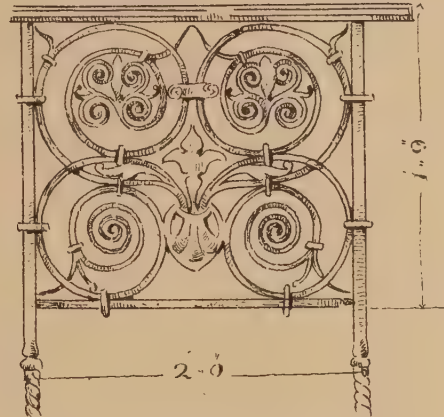
THE German ornamental wrought ironwork has already been alluded to in these pages as displaying great fertility of design, combined with a love of intricate elaboration and a national predilection for the grotesque. It is therefore only fitting that one plate at least should be given up to illustrate an example of this class of architectural detail.

The specimen selected serves to protect the stone staircase leading up to the pulpit in the Church of St. Castor, in Coblenz. Referring to the drawing, it will be seen that iron standards or balusters, twisted in their lower halves, and decorated at the top with ornamental shields cut out of thin plates of metal, serve to support the handrail, which is octagonal in section, and is terminated at the bottom of the staircase by a grotesque head with pointed beard and wearing a peaked cap. The lower half of the railing is entirely open to the middle bar, but the space between this and the handrail is entirely filled in with a band of beautiful ironwork, composed of interlacing scrolls enriched with flowers differing in design, leaves and delicate tendrils, all hammered out of the heated metal. The pattern repeats itself with some slight modifications until the landing is reached, where the openwork panels between the standards are varied in a very pleasing manner.

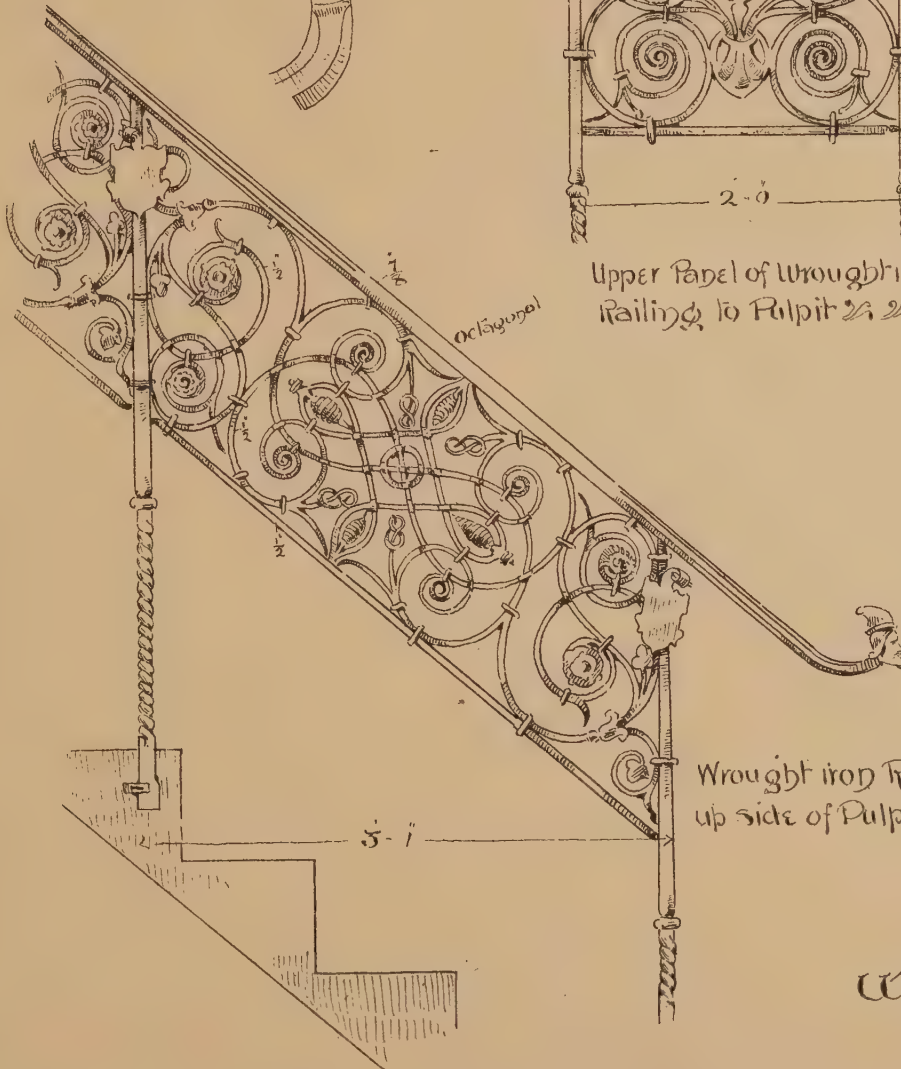


:Church of St. Castor. Coblenz:

Grotesque Head forming
termination to Handrail



Upper Panel of Wrought iron
Railing to Pulpit



Wrought iron Railing
up side of Pulpit stairs.

W. H. R.

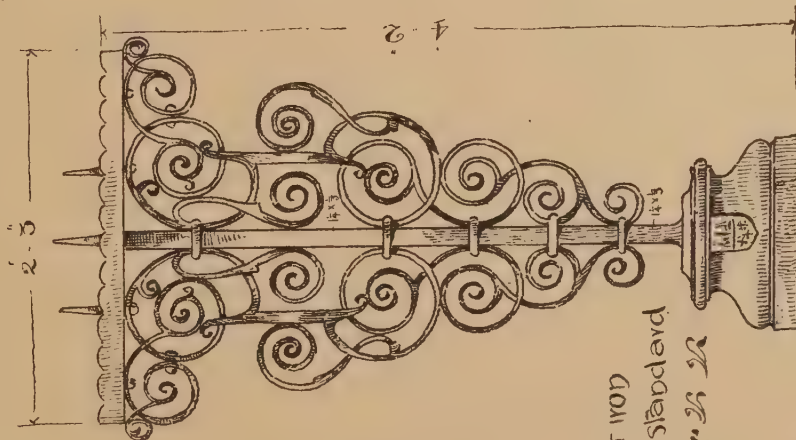
CHURCH OF ST. CASTOR, COBLENZ:
WESTERN TOWER,
AND WROUGHT IRON CANDLE STANDARD.

THE remarks already made on a previous page with respect to the iron railing of the pulpit staircase, are to a large extent applicable to the wrought iron candle standard which figures upon the accompanying plate. It does duty near one of the side altars of the church, and generally is provided with two or three tapers, which, burning feebly, serve only to intensify the religious dimness of the sacred edifice.

The sketch of the upper part of one of the western towers of St. Castor illustrates a mode of architectural treatment which is common to a large number of the Romanesque churches of the Rhine and its tributaries. The towers are usually square shaped on plan, although this is by no means always the rule, and at the commencement of the spire each side is gabled. Here occurs a peculiarity in the roofing:—The spire, which is slated, instead of being hipped in the ordinary way from its four corners, with the gables working back into its slanting faces, is, instead, hipped from the apices of each of the gables, and, as may readily be seen from the sketch, the height of the spire is regulated by the pitch of the latter, insomuch that the steeper the pitch of the gable the loftier the spire will be, and *vice versa*. By adopting this expedient the four slated faces, which are rhombus or diamond shaped in elevation, are thus placed anglewise with the faces of the tower below. The general effect of this Rhenish form of spire, to the English eye unaccustomed to its unfamiliar outlines is at first sight out of the common and rather eccentric, but as the novelty wears off one gradually acquires a taste for it, as well as for many other things architectural and otherwise which savour strongly of the German Fatherland.



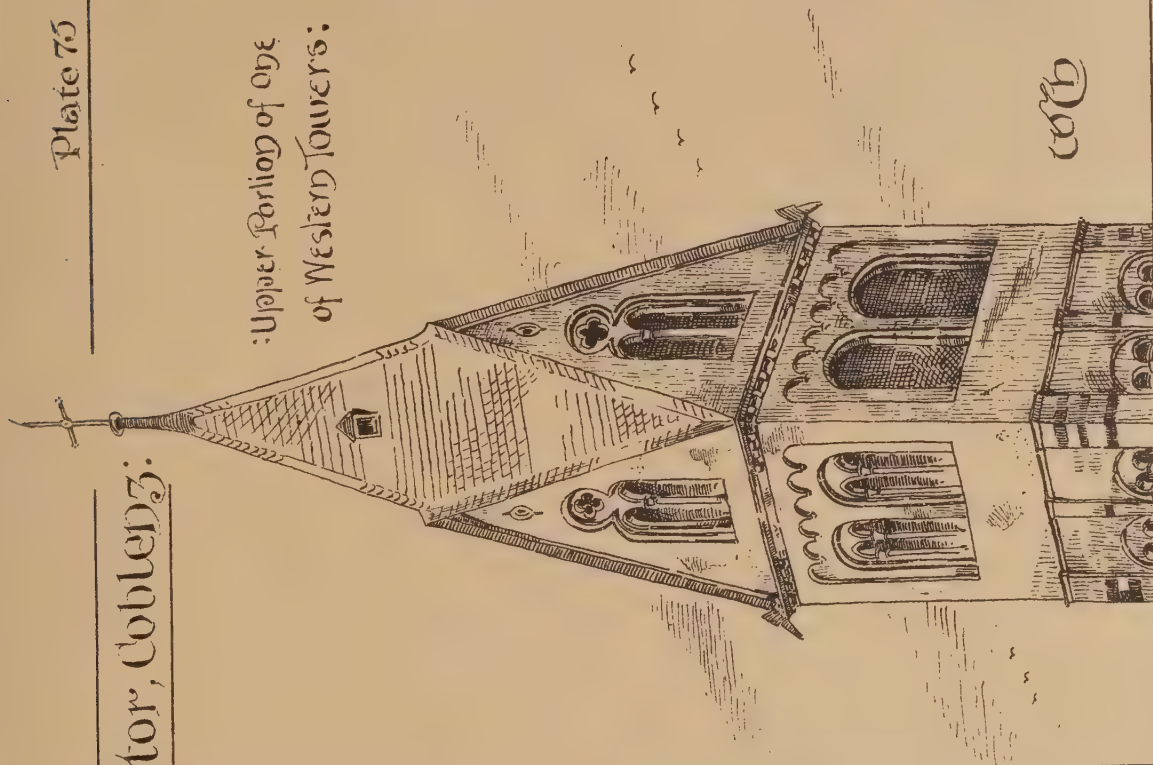
Church of St. Castor, Coblenz:



Wrought iron
Candle standard
To Altar 23 22

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Upper Portion of one
of Western Towers:



with

